

BBC

DOCTOR WHO



THE **FIFTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 130-132

WARRIORS OF THE DEEP, THE AWAKENING
AND FRONTIOS





BBC

DOCTOR WHO

THE COMPLETE HISTORY

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THE AWAKENING

FRONTIOS

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Welcome

For many, Monsters are what *Doctor Who* is all about. With the introduction of the Daleks in the second ever adventure, *The Mutants (AKA The Daleks)* [1963/4 – see Volume 1], monsters of various kinds have been a staple of the series. Certainly there are ‘monster-lite’ adventures, but we know that it won’t be long before some alien horror appears to wave a tentacle.

The 1984 series of *Doctor Who* was a good year for monsters, with only one of the seven adventures – *Planet of Fire* [1984 – see Volume 39] being a creature-free zone. Even in that story, it might be argued that the haywire robot Kamelion could be classed as a monster.

Warriors of the Deep [1984 – see page 16] kicks off the series with a high monster quotient with three different types rampaging through the corridors of Sea Base 4. Well, I say ‘rampaging’, but it’s more like shuffling – they obviously aren’t in too much of a hurry to rule the world. The naughty, but patient, creatures in question are the Silurians, who were the

original intelligent rulers of the Earth before they decided to take a nap to avoid extinction and then slept through their alarm. They’re joined by their water loving cousins, the Sea Devils who bring with them their pet sea monster, the Myrka, which enjoys nothing more than to be let off its leash for a good stomp around while electrocuting people.

The Awakening [1984 – see page 56] has a monster of quite a different kind. The appearance and nature of the Malus is that of a demon, but it is in fact an alien war machine, the advance guard of an invasion that never happened. Using psychic powers it softens up the enemy by instilling fear, conjuring projections of people and events from the past.

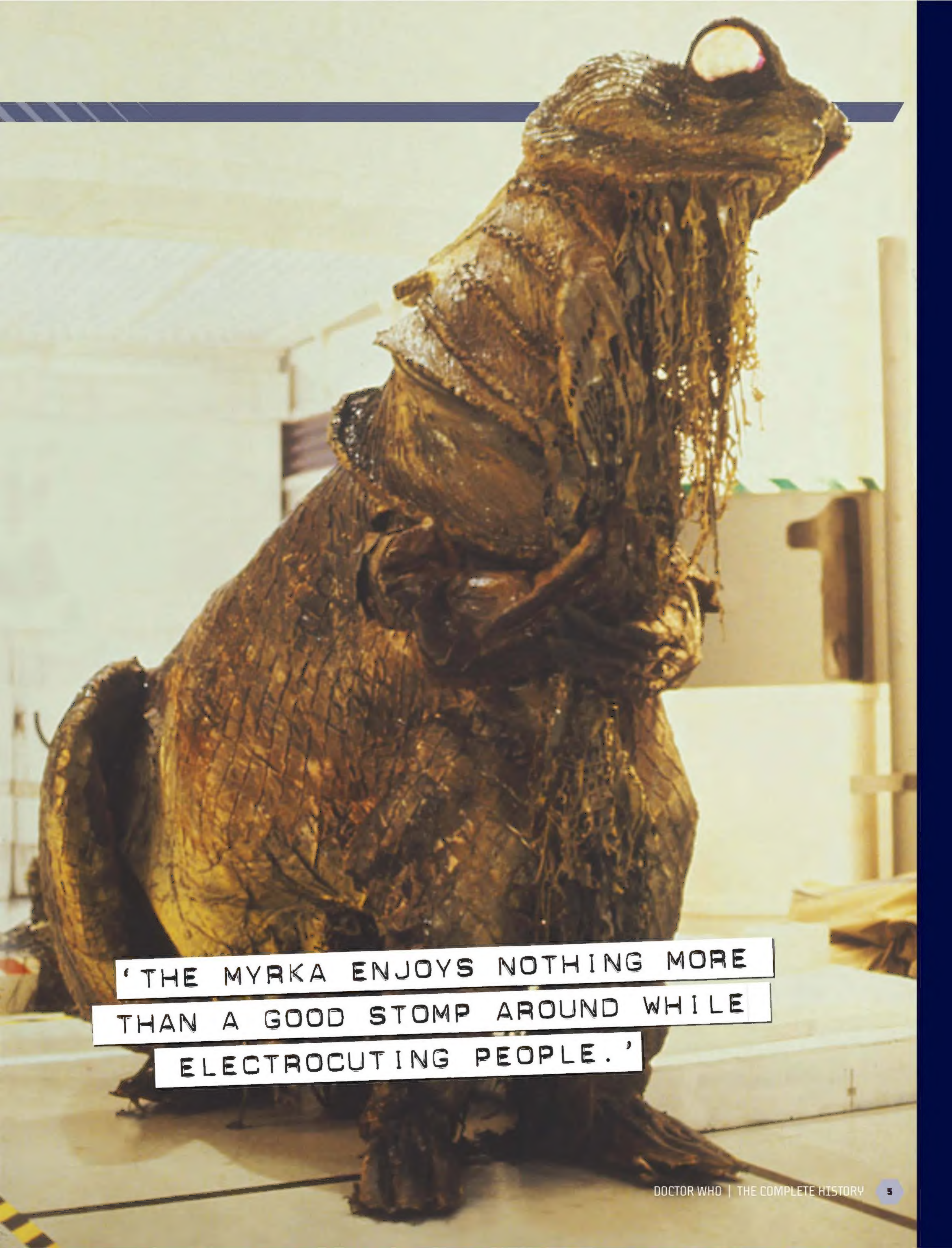
For the monsters in *Frontios* [1984 – see page 90], we have to dig deep to discover the Tractators, insect-like creatures but as big as humans. Most good races of *Doctor Who* monsters have what might be described as a USP (unique selling point), and for the Tractators it’s the control of gravity. They cunningly use this power to bombard the human colony on the surface of their world with meteorites which they draw down from space. Their human victims are then pulled down through the ground to the Tractators’ subterranean world where they are recycled as organic parts for their digging machine.

Frontios ends on a bit of a cliffhanger with the TARDIS being dragged into the middle of the universe, leading to an encounter in the next story with the ultimate *Doctor Who* monster – the Daleks!

John Ainsworth – Editor

Right:
The Malus
exerts its
malign
influence.





'THE MYRKA ENJOYS NOTHING MORE
THAN A GOOD STOMP AROUND WHILE
ELECTROCUTING PEOPLE.'

1984 SERIES





1984 series

Doctor Who had arguably never been quite as consistently prominent in terms of extra-curricular activity than in 1983: a feature-length 20th anniversary episode, a big celebratory event at Longleat bringing together stars from the series' past and present, a book (*Doctor Who: A Celebration*) and a special edition of *Radio Times* providing details of the show's past successes. *Doctor Who* wasn't just a programme on the telly, it was

now cemented in the public consciousness as an institution with an illustrious past. So, the 1984 series had a tough act to follow!

With nostalgia in the air it is no surprise that the show was making a habit of mining its past. Even though they had brought back, respectively, the Master, the Cybermen and then the Guardians in recent years, the production team still had a catalogue of popular

1984 series

- ▶ *Warriors of the Deep*
- ▶ *The Awakening*
- ▶ *Frontios*
- ▶ *Resurrection of the Daleks* (see Volume 39)
- ▶ *Planet of Fire* (see Volume 39)
- ▶ *The Caves of Androzani* (see Volume 39)
- ▶ *The Twin Dilemma* (see Volume 40)

1984 SERIES

Right:

Classic monsters, the Silurians, return in *Warriors of the Deep*.



foes from the past who could crash the Doctor's 21st birthday celebrations. The reasoning seems to have been that long-term aficionados of the show would be delighted by stories referring to the show's rich past. The Silurians and Sea Devils don't just return for *Warriors of the Deep* [1984 – see page 16] – together at last – but the implication is that their commander, Icthar, was the unnamed Silurian Scientist encountered in *Doctor Who and the Silurians* [1970 – see Volume 15]. Not much effort is made to marry the two characters in terms of exact detail but it's clearly the intention – and seeing as the reptiles' appearance and voices are different and their third eyes are now handy speech indicators rather than organic welding kits, there's clearly no policy of an entirely slavish adherence

to the past, even if the references are meant to excite us. The Sea Devils have ditched their string vests – so last century – and restyled themselves as samurai, though their voices remain faithful to the original versions. Other returnees this series haven't metamorphosed that much at all. Having only briefly cameoed in *The Five Doctors* [1983 – see Volume 37], this year the Daleks get a story of their own – although their creator Davros consolidates his position as an inevitability and indeed features in all of their screen appearances from now on. Arch-foe the Master also confirms that his visits will be regular events, even though in *Planet of Fire* [1984 – see Volume 39] he spends most of his time onscreen being played by shape-changing robot Kamelion. Ah yes, Kamelion: the newest addition

to the TARDIS, introduced in *The King's Demons* [1983 – see Volume 37], remains unmentioned until his swan song – the show clearly hopes that bringing back old monsters will not only excite us but also distract us from the fact that something from its most recent history is conspicuous by its absence.

Time Lord shadows

Unlike his latest robotic pal, the Doctor's home planet is never far from his thoughts. His trip there the year before in *Arc of Infinity* [1983 – see Volume 36] had been his first in five years but for someone who didn't mention them for his first six years on screen, the Doctor is by now very conscious of his origins. "Not a word to the Time Lords", he instructs the survivors of Frontios, whose struggles are at the very fringes of permissibly explorable timeframes as far as the denizens of Gallifrey are concerned. The Daleks plan to send the



Left:
The Master is suited and booted for *Planet of Fire*.

Doctor's duplicate to assassinate the Time Lord High Council just to add another layer to their already complex scheme in *Resurrection of the Daleks* [1984 – see Volume 39]. Their presence is more palpable elsewhere – the regenerative properties of Sarn's flames in *Planet of Fire* make it the ideal destination for a renegade Time Lord, and only two stories after defeating the Master's plans, yet another Gallifreyan runaway appears in *The Twin Dilemma* [1984 – see Volume 40] in the form of the Doctor's old tutor Azmael.

The Time Lords have often cast a shadow – notably in the 1980/1 series when demanding the return of Romana off-screen. In many structural ways the Fifth Doctor's final series mirrors that of his predecessor: the existing TARDIS crew departs (with the Doctor going last) so that by the end of the final story, an entirely new line-up is onboard the TARDIS. Whereas Tom Baker lost K9 and Romana and sustained the arrival of three young companions in quick succession, Davison goes from two humanoid companions and one robot to a single companion – a set-up which would remain the template until the original run of the series came to an end in 1989. Having had a somewhat doom-laden and sombre build-up to the departure of the longest-serving Doctor, Tom Baker, viewers of his last series were then expected to wait several months until the next one began in order to discover what

Left:
Peri and Kamelion in *Planet of Fire*.



1984 SERIES

' IN RESURRECTION OF THE DALEKS,
ONLY MAURICE COLBOURNE'S
COLD MERCENARY LYTTON
EMERGES UNSCATHED. '

the new fellow was like. When it became this new fellow's turn to become the old fellow, it was decided not to leave the audience hanging: the season ends with the first outing of the new Doctor, a deliberate decision to leave the viewers spending the time between series looking forward to more travels with an established persona, rather than mourning the loss of the most recently departed one.

Departures

Departures, though, are a hallmark of this series – within three stories, the entire line-up of regulars has gone. Tegan first, fed-up with all the death that follows in the TARDIS's footsteps (it seems to come to a head when a poor man out for a morning's metal detecting, who is miles away and can't even see her, is gunned down by a nasty policeman). Straight after, Kamelion is put out of his (and the production team's) misery. Turlough has his convoluted backstory explained and wrapped up, just in time for the Doctor to initiate his own swan song by stumbling into a toxic plant and spending four episodes slowly dying while trying to escape being caught in the crossfire of a drugs war. After that flurry of exits, viewers might have expected things to calm down – instead they get to witness a regeneration which hasn't gone smoothly and the resulting emotional fallout.

Although everything is brand-new come the climax of the year, the show is still obviously developing naturally from the established templates of recent series. Script editor Eric Saward had clearly enjoyed the success of his own story *Earthshock* [1982 – see Volume 35], and the same gritty, high body-count action adventure stylings can be seen in three stories this year: *Warriors of the Deep*,



Left:

Life with the Doctor has stopped being fun for Tegan.

Resurrection of the Daleks and *The Caves of Androzani* [1984 – see Volume 39]. Gun battles, military figures and grisly deaths all abound, but the most remarkable thing about these stories is how few of the guest characters survive. On Sea Base 4, Bulic will have been fairly nonplussed to discover that he is the sole survivor of the Silurian invasion, while none of the good guys have that problem in *Resurrection of the Daleks*, with only Maurice Colbourne's cold mercenary Lytton emerging unscathed from the carnage. "A lot of good people have died today," says Tegan as vindication for her decision to stop travelling with the Doctor. Never mind a lot, Ms Jovanka, it's actually *all* of them. *The Caves of Androzani*, with its complex and smart characterisation, doesn't really boast any good people, but most of them die anyway (Krau Timmin aside). *The Awakening* [1984 – see page 56] bucks the trend slightly, even if an unnamed trooper gets his head

1984 SERIES

lopped off and Sir George undergoes death by wall. This less macho tale of a village under threat shows mercy even to the exceptionally mean Joseph Willow in a manner that suggests that if the story had been an episode or two longer, a deserved demise would have been designed for him (perhaps as he was about to fulfil his promise to change Tegan's outfit for her, the bounder). In *Planet of Fire* it isn't quite clear whether religious zealot Timanov dies or not – the implication is that he sacrifices

himself to the flame. It's interesting to note that it was considered acceptable to depict policemen gunning down tramps, gas weapons melting people's faces and the cold-blooded murder of a *Play School* presenter (Chloe Ashcroft), but not old men immolating themselves out of religious conviction. As well as a relatively violent tone and content, there's fairly regular adherence to gore as well: a Sea Devil and the Malus both ooze green goo upon the moment of their demise,

Below:
Timanov
surveys Sarn,
the *Planet
of Fire*.





a crewman in *Resurrection of the Daleks* watches his own fingers melt as he tries to gain access to Davros, and Mestor's demise in *The Twin Dilemma* is hardly pretty.

Family ties

In order perhaps to temper the gruesomeness permeating these adventures, there's a more comfortable feel elsewhere. Tegan has softened and is slightly less combative: the same could be said for Turlough if one substitutes 'combative' with 'murderous'. He's still a shifty character though and clues are given to his mysterious origins even before they are revealed in *Planet of Fire* – the Tractators, in *Frontios* [1984 – see page 90], open up a deep-seated race memory emphasising that despite the school uniform, the boy is definitely not from our world. There's a continuing narrative at work here, threading itself through the individual stories. We are also reminded of Tegan's life outside the ship when we meet yet another of her relatives (Andrew Verney in *The Awakening*, following in the footsteps of her Aunt Vanessa and cousin Colin). We meet Turlough's brother and discover what happened to his parents, and familial ties threaten to hit critical mass when the

Master asks the Doctor if he would show mercy "to your own..." but is fortunately cut off before saying anything too legally binding. There is also a more subtle referencing of elements from the show's past littered throughout this year – the Tinclavic mines of Raaga mentioned in *The Awakening*, for example, are an oblique reference to *The Visitation* [1982 – see Volume 35]. This provides pleasing verisimilitude which suggests the series as a rich tapestry without requiring the viewer to be a hardcore fan in order to follow the story.

We also see the last hurrah of an occasional feature of this period of the show's history, the cliffhanger at the end of a story (see *The Keeper of Traken* [1981 – see Volume 33] and *Four to Doomsday* [1982 – see Volume 34] for example) with the TARDIS being dragged off course at the end of *Frontios*. *Planet of Fire* back-references *Resurrection of the Daleks* (with the Doctor despairing at the murderous nature of the Daleks), and *The Twin Dilemma* naturally

Left:
The Gravis burrows beneath *Frontios*.

Below:
You were expecting someone else? The Sixth Doctor arrives!



1984 SERIES



Above:
The Doctor gets physical in *Warriors of the Deep*.

Above right:
A face-off for the Doctor and Davros in *Resurrection of the Daleks*.




picks up from where *The Caves of Androzani* leaves off, so there is something of the feel of a continuing saga – much as the show had been in its early years.

Ties with the past aside though, the real glue holding together this series of old and new, of departing and arriving companions, of charming, summery jaunts and grim, bloody conflicts, is the Doctor himself, in the last spell of his fifth incarnation. He runs the gamut of emotions through this season. He is clearly emotionally, mentally and physically drained by the final moments of *Warriors of the Deep*; *Resurrection of the Daleks* sees him only partially succeed in his attempt to defeat the Daleks while losing a companion and failing to save any of the good guys in the process; and he spends most of *The Caves of Androzani* dying. On occasion he gives his third incarnation a run for his money in the physical prowess department – he has rough altercations with the Sea Base guards in *Warriors of the Deep* and wields a gun (more than once) in *Resurrection of the Daleks*. It is certainly dramatised as a weighty dilemma that

he has resolved after some considerable thought, but nonetheless he goes to Davros with the express intention of killing him. He is remorseful but in the next story points a weapon at Kamelion and dispatches him. Generally he may well think that there “should have been another way” but if there isn’t, he is prepared to put his trigger finger where his mouth is.

Violence aside, his verbal sparring is not without a keen edge. “Fluently” he rejoins when accused by Sir George of speaking treason in *The Awakening*, while in *Frontios* his “I think – and you did ask, *what I think*” is as testy as his first incarnation ever was when he tells the colonists how close they are to extinction. His sarcasm and refusal to back down in the face of Sharaz Jek’s and Stotz’s threats in *The Caves of Androzani* show an admirable steel. And in giving his gun to Vorshak on the bridge of the Sea Base in order to win his trust in *Warriors of the Deep*, he shows that while often there should indeed have been another way, if there is a correct one to be chosen, then this dashing, breathless, brave, tetchy and very nuanced Doctor will usually take it. ■



'THE CAVES OF ANDROZANI, WITH ITS COMPLEX AND SMART CHARACTERISATION, DOESN'T REALLY BOAST ANY GOOD PEOPLE.'



WARRIORS OF THE DEEP

STORY 130

The Doctor, Tegan and Turlough land on Sea Base 4, an underwater military installation. The base is attacked by the Silurians and the Sea Devils, who intend to provoke a devastating nuclear conflict that will wipe out humanity.



Introduction

The Silurians and the Sea Devils are somewhat smug that their technological achievements leave human beings trailing behind. Sadly, such advances don't extend to them having a way to leave an answerphone message for any of their other hibernating colonies. The progress that was made in Cwmtaff in 2020 [*The Hungry Earth/Cold Blood*, 2010 – see Volume 65] was all for nothing. It's now 2084 and another batch of Earth's reptilian elite have emerged from millennia in suspended animation, intent on wiping out humankind and reclaiming their planet. (Admittedly, it doesn't seem that the people of Earth got the memo either – that they should be preparing themselves to share their planet with *Homo reptilia*.) *Warriors of the Deep* retreads the same territory as *Doctor Who and the Silurians* [1970 – see Volume 15] and *The Sea Devils* [1972 – see Volume 18] with humanity responding in kind to the

Silurians' aggression, and the Doctor trying to persuade the warring parties that they could peacefully co-exist.

The very deliberate irony here is that human beings can't even get along peacefully with themselves. They are represented here by the crew of an underwater military installation, called Sea Base 4, that is engaged in a cold war with an opposing power bloc. The kind of broad international co-operation, seen in some of *Doctor Who's* other predictions of the twenty-first century, is absent. Things have clearly moved on from the diverse crews of the Moonbase in 2070 [*The Moonbase*, 1967 – see Volume 9] or Mars' Bowie Base in 2058 [*The Waters of Mars* – see Volume 61].

Of course, this particular vision of the future is a reflection of the times in which it was written – before the end of the Cold War between the USA and the Soviet Union. Like those superpowers, the opposing forces of late twenty-first century Earth have enough weapons to destroy each other many times over. Which is handy for the Silurian Icthar, who intends to launch an attack from Sea Base 4 and let humanity wipe itself out, so his people can move back in.

Much later, in an episode actually called *Cold War* [2013 – see Volume 73], the Ice Warrior Skaldak would also toy with the idea of unleashing 'mutually assured destruction'. Perhaps the Doctor's experiences on Sea Base 4, and his disappointment that once again he was unable to broker peace between the humans and the reptiles, prepared him to persuade Skaldak that there should be another way...

An original Sea Devil emerges from the deep.





'ANOTHER BATCH OF EARTH'S REPTILIAN
ELITE HAVE EMERGED FROM MILLENNIA IN
SUSPENDED ANIMATION.'

PART ONE

The crew of a futuristic sea base detect something moving nearby and launch an unmanned probe. It is a Silurian ship. [1] The Silurians intend to revive the Sea Devils, hibernating in an underground chamber.

Commander Vorshak tells Maddox, an anxiety-ridden student, to prepare for a missile run. Maddox is comforted by Karina, a junior officer. He is expected to act as a replacement sync operator for Lieutenant Michaels who died in suspicious circumstances. The TARDIS materialises in Earth's orbit where it is scanned by a robot called Sentinel Six. [2]

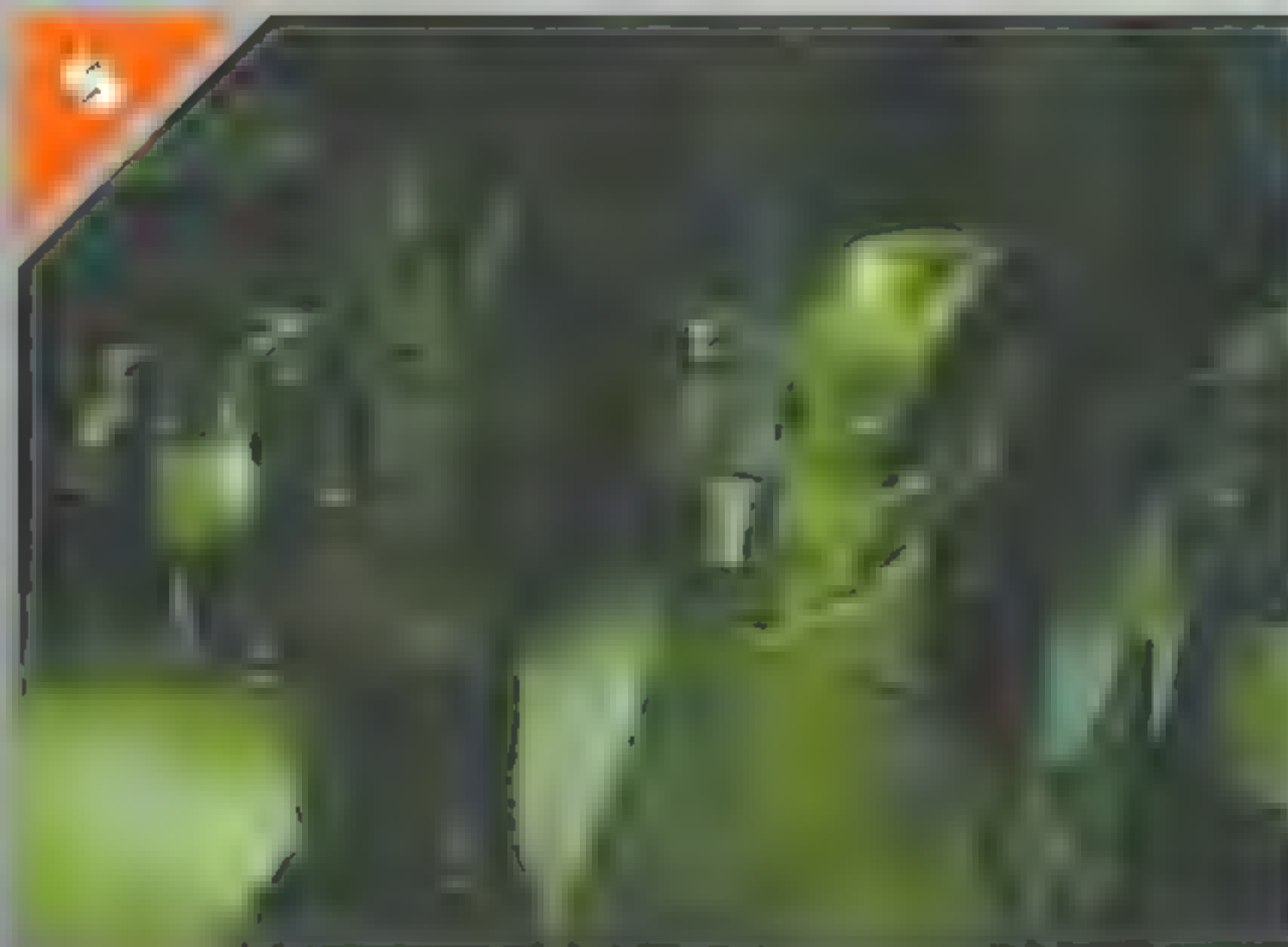
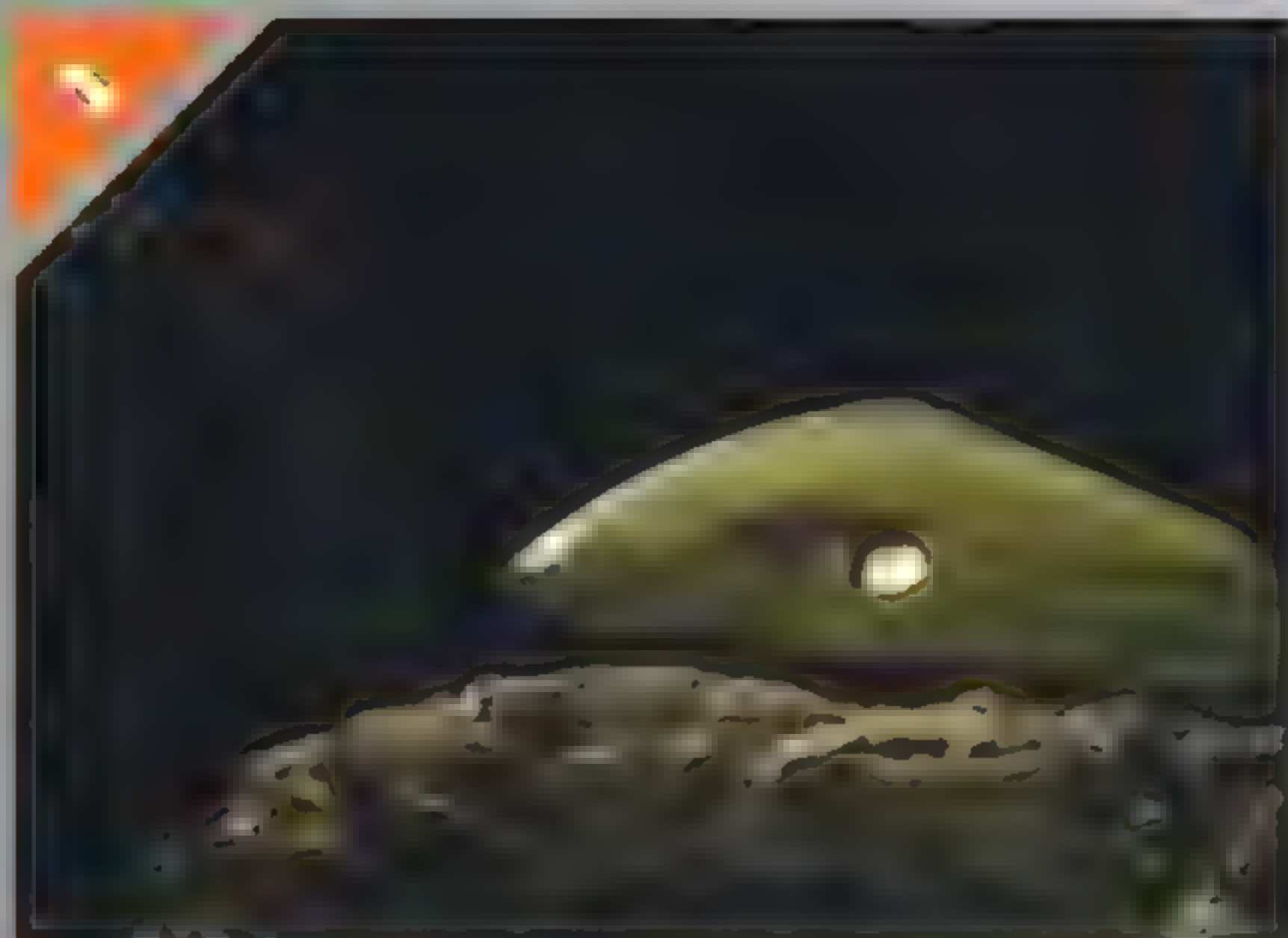
In the base's psychosurgical unit, Nilson informs fellow enemy agent Doctor Solow that Maddox is psychologically unsuited to act as sync operator.

Sentinel Six fires at the TARDIS forcing the Doctor to perform a materialisation flip-flop. They land in the sea base.

The base's computer begins a countdown to launch its proton missiles; nobody knows if it is for real or a practice run. [3] Maddox links his brain to the computer and targets the missiles. The word 'simulation' flashes on the screen and the countdown is cancelled. Maddox collapses. The Doctor, Tegan and Turlough enter a storeroom containing a supply of hexachromite gas which is lethal to marine life. [4]

Maddox is taken to the psychosurgical unit for assessment by Solow. Nilson tells Vorshak that the only way to prevent Maddox's mental collapse is by using the duplicate program disc. Vorshak agrees and entrusts them with the disc. After Vorshak has gone, they use it to brainwash Maddox. Meanwhile, the Silurians bring the Sea Devils back to life. [5]

The Doctor, Tegan and Turlough are discovered by Bulic in the base's reactor room. Tegan and Turlough watch in horror as the Doctor falls into the water and seems to drown. [6]





PART TWO

The Doctor swims into an underwater airlock. [1] Tegan and Turlough escape. Turlough sabotages a door behind them, knocking a guard out. The Doctor emerges from the airlock and takes the guard's radiation suit.

The leader of the Silurians, Icthar, greets Sauvix, the commander of the Sea Devils, and introduces his fellow Silurians – Scibus and Tarpok. [2]

Turlough is captured and taken to the bridge for questioning by Vorshak. The Doctor sneaks onto the bridge and holds Vorshak at gunpoint – then surrenders his gun as a gesture of trust. Meanwhile, Lieutenant Preston finds the TARDIS and reports to Vorshak that it isn't of the Earth, proving that the Doctor and Turlough are not enemy agents.

Returning from the TARDIS, Preston captures Tegan and takes her to the bridge as Karina reports that the object

they detected earlier is now approaching the base. The Doctor recognises it – it's a Silurian battle cruiser! [3]

The Doctor warns Vorshak that his men won't be able to resist the Silurians but Vorshak ignores him and sends Bulic and Preston to the airlocks to defend them with some guards. [4]

The Doctor, Tegan and Turlough join Bulic at airlock one, while Vorshak joins Preston at airlock five. As they are alone on the bridge, Solow and Nilson decide it is time to activate Maddox. They intend to destroy all the vital circuitry to do with missiles and communications. Nilson uses a remote control device to make Maddox follow his orders, as though in a trance, and commands him to kill Karina. [5]

The Doctor, Tegan, Turlough and Bulic watch in horror as airlock one bursts open to reveal the terrifying Myrka. Tegan is caught beneath a fallen door and Vorshak gives the order to seal the bulkhead, leaving the Doctor and Tegan trapped with the sea monster! [6]

PART THREE

Turlough grabs a gun and runs to the bridge where he forces Nilson to open the bulkhead, allowing the Doctor and Tegan to escape. [1] But the bulkhead fails to close and the Myrka rampages through the base.

The Doctor, Tegan and Turlough meet Vorshak at airlock five. The Doctor says he knows how to stop the Myrka. It is heading for the bridge, meaning they can ambush it with an ultraviolet converter.

Nilson remains on the bridge to supervise Maddox's sabotage while Solow leaves with the conditioning disc. She passes the Doctor, Tegan and Preston, working on the converter, then walks into the Myrka's path. She attempts to repel it with a high-kick but is electrocuted. [2]

Vorshak joins the Doctor by the converter. A guard brings him the disc discovered on Solow's body. Meanwhile, at airlock five, Bulic and Turlough try to hold

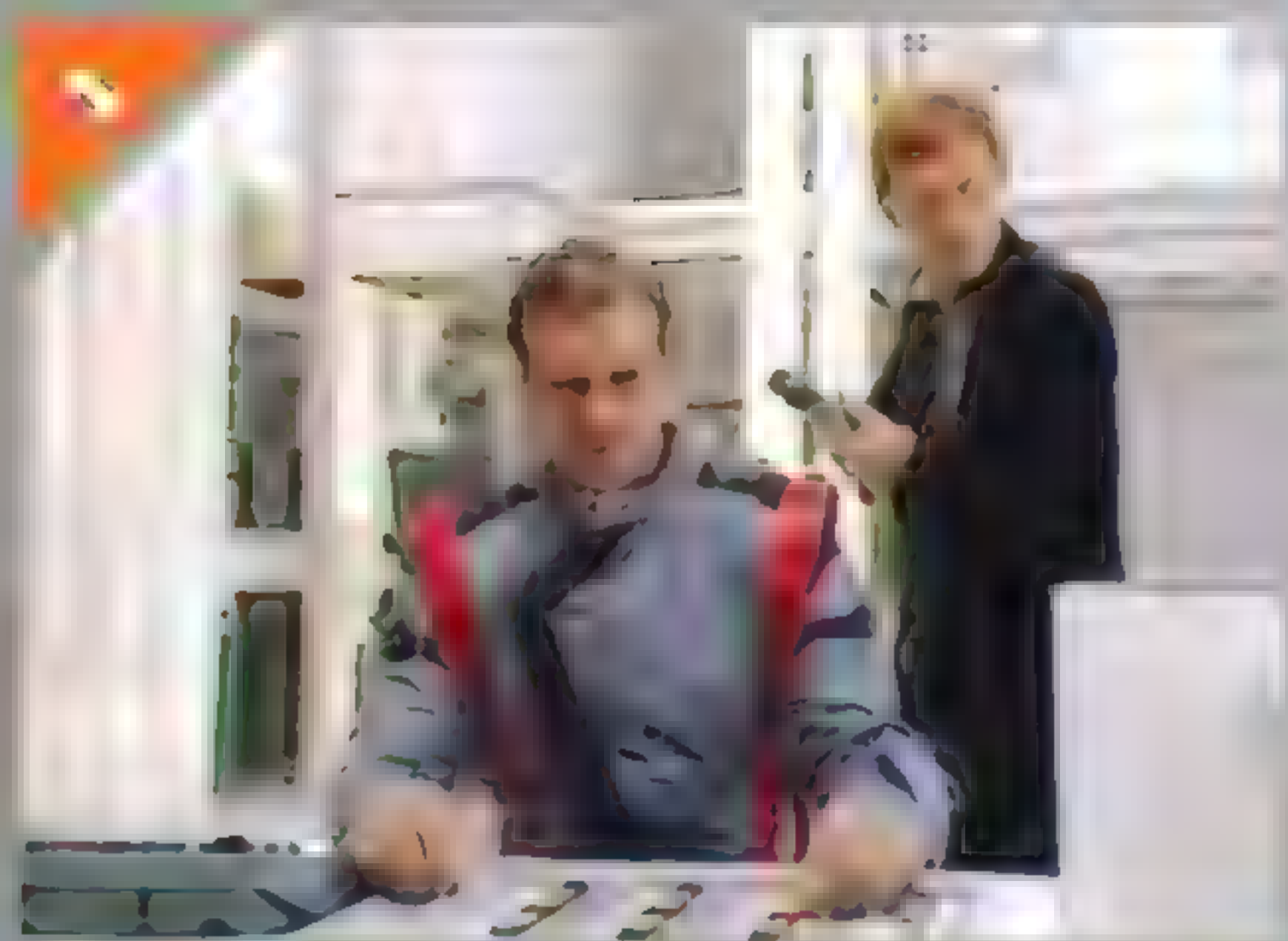
the Sea Devils back as they advance into the base. [3]

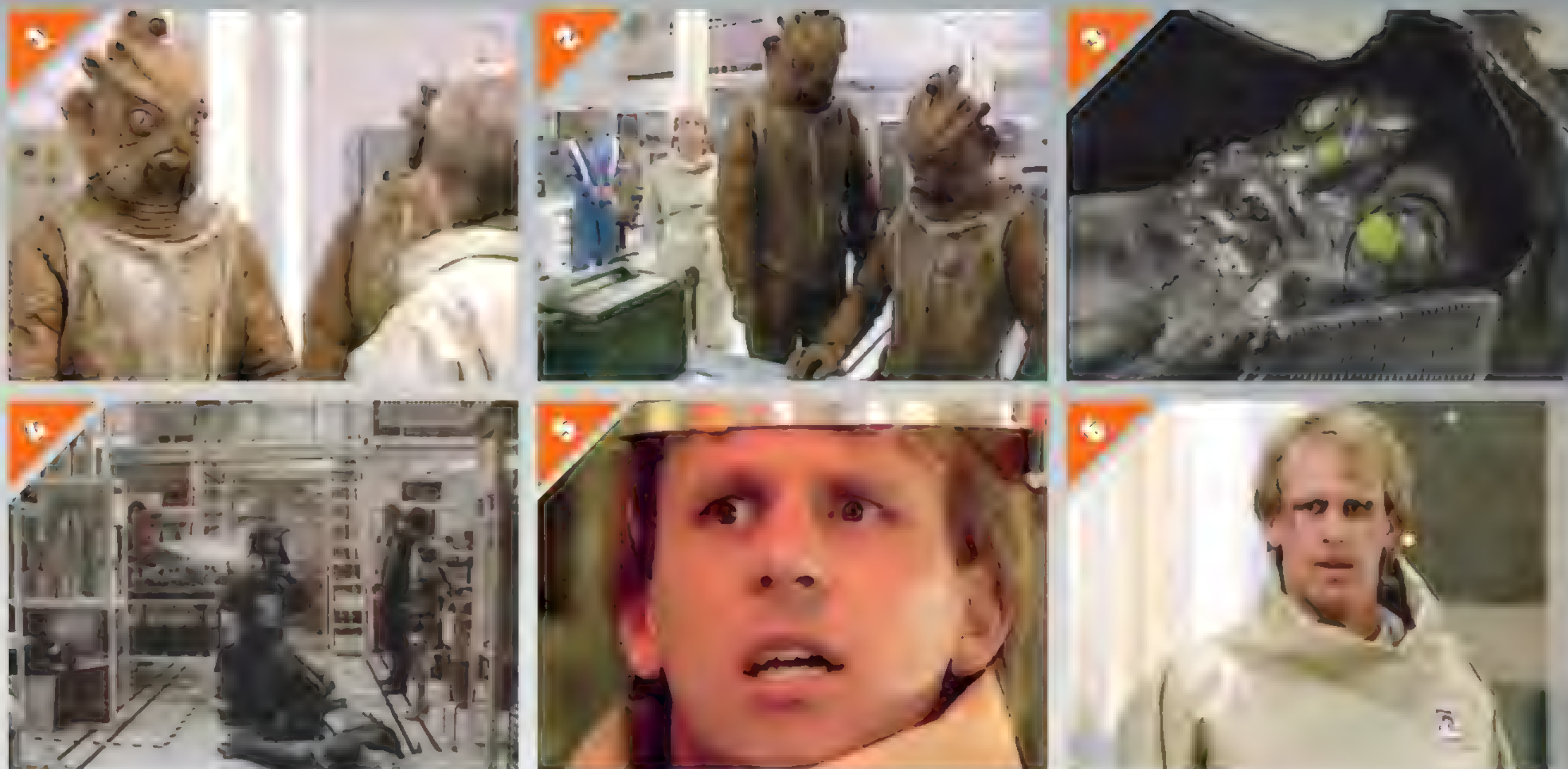
Vorshak returns to the bridge and confronts Nilson with the conditioning disc. Preston discovers Maddox destroying the computers. Nilson uses his device to knock Maddox out.

The Myrka lurches menacingly towards the Doctor and Tegan. The Doctor activates the converter – and the Myrka is defeated. [4]

On the bridge, Preston discovers Karina's body. Nilson pulls a gun on Vorshak and disarms him. The Doctor and Tegan enter, the Doctor warning Vorshak and Nilson that the Silurians will soon control the base and its proton missiles. Nilson kills Maddox and leaves, taking Tegan as a hostage. [5]

The Doctor goes after him, and as Nilson and Tegan reach the converter, the Doctor activates it. Tegan covers her eyes and Nilson is blinded. He staggers into a group of Sea Devils, who kill him. Then they turn their weapons on the Doctor. [6]





PART FOUR

The Doctor and Tegan are escorted to the bridge where the Silurians have taken command. The Doctor recognises Icthar and reminds him that when they last met, he tried to mediate between the Silurians and humanity. [1] Icthar explains that the Silurians plan to trigger a nuclear war, so that “these human beings will die as they have lived, in a sea of their own blood”.

Tegan and Preston are locked in a crew room with Turlough and Bulic.

Vorshak warns the Silurians they won't be able to launch the missiles without a sync operator, but the Silurians have a machine that can override the computer. [2]

Turlough forces open a ventilation grill. Tegan and Bulic use it to escape and go to the bridge, where Tegan gets the Doctor's attention and he slips outside to join her.

The Doctor and Tegan find Turlough and Preston and enter the chemical store. They are caught by a Sea Devil that fires at the Doctor. It punctures a hexachromite cylinder and dies a horrific death. [3]

On the bridge, the Silurians begin the launch countdown. Hearing the alert, the Doctor realises there is no time to find a less lethal alternative to the hexachromite gas. He tells Preston to start pumping it through the ventilation system.

As the gas spreads through the base, Sauvix enters the chemical store. He kills Preston before being killed by Bulic. [4]

The Doctor, Tegan and Turlough go to the bridge. Once there, the Doctor appeals to Icthar to call off the launch but the Silurian refuses. The Silurians and Sea Devils collapse and die. The Doctor links his mind to the computer. [5] A dying Silurian shoots Vorshak, who lives long enough to see the launch cancelled.

The Doctor stands among the bodies of the dead: “There should have been another way.” [6]

Pre-production

Doctor Who producer John Nathan-Turner wanted to have a 'monster' season for the 21st year of *Doctor Who*, redressing the balance after a run of stories which dealt mainly with one-off villains. Script editor Eric Saward agreed, but then discovered that his producer was still keen to bring back old monsters, flushed with the success of the re-designed Cybermen introduced in *Earthshock* [1982 – see Volume 35]. However, together they wanted a familiar enemy for the Doctor to battle against in

the first story of the 1984 series. Nathan-Turner also attempted to get a bigger budget for this series, only to be told by Bill Cotton, the managing director of BBC TV: "All I want is another 26 like last year."

Johnny Byrne, who had previously written *The Keeper of Traken* [1981 – see Volume 33] and *Arc of Infinity* [1983 – see Volume 36] for the series, wanted to write a story featuring the Sea Devils who had previously featured in the Third Doctor adventure, *The Sea Devils* [1972 – see Volume 18]. *The Sea Devils* had itself been a sequel to the earlier story *Doctor Who*

There's no lie-in for the Sea Devils as the Silurians awake them...



and the *Silurians* [1970 – see Volume 15], and the production team asked Byrne to add the Silurians to his storyline. One of Byrne's key inspirations was the problem faced by military planners of the day; although nuclear weaponry was now available to be unleashed against any opponent, could those in command rely on the weapons' operators to perform their required tasks? Byrne had seen both *Doctor Who and the Silurians* and *The Sea Devils* when originally shown on BBC1 and was supplied with copies of both. Watching these, he formed the idea that the Sea Devils were bred simply for battle as a commando force, and would be under the Silurians' control.

Action-packed

Byrne admired the *Doctor Who* serial *Earthshock* in terms of its action and battle sequences, and asked Saward if he could develop a similar type of adventure. The storyline was being written in June 1982, after production of Byrne's *Arc of Infinity*. "The most completely planned of all the stories I wrote for *Who*," was how Byrne described it in the fanzine *Mondas*.

The major influence on Byrne's 20-page story breakdown was a thinly veiled satire of world politics and the arms race at the time between the West and East power blocs – each with massive firepower trained at the other. The storyline revealed an even more nightmarish scenario in the near future, with the blocs set to launch proton missiles at each other from undersea bases. Throughout the script it was never indicated *which* power bloc controlled Sea Base 4, nor where it was located on Earth. John Nathan-Turner was keen that the date should be defined as exactly a hundred years into the future, 2084 AD.

The piece was structured like a World War One movie, moving rapidly with battle after battle. According to director Pennant Roberts, Johnny Byrne had also re-used many plot elements from an episode of *Space: 1999*, a high-budget film series of the 1970s on which Byrne had been writer and script editor. Byrne himself would cite this as an inspiration, referring in particular to a script by Christopher Penfold called *Guardian of Piri*. None of the episodes had a direct parallel to *Warriors of the Deep*, apart from the element of Maddox (in *Warriors of the Deep*) and Kano (in *Space: 1999*) having cranial implants by which they could be hooked up to computers.

Throughout *Warriors of the Deep*, the Silurians and Sea Devils referred to each other and themselves by those names – names which had been ascribed to them by humans back in the previous 1970s serials. This disregarded the sequence in Episode Two of *The Sea Devils* in which Malcolm Hulke, the author, had gone to great pains to correct his earlier mistake, in *Doctor Who and the Silurians*, in which it had been said that the reptiles hailed from the Silurian era, naming them instead as the Eocenes (although this term was equally inaccurate).

Byrne was formally commissioned to write the scripts for *Warriors of the Deep* on Friday 10 September 1982. Parts One and Two were delivered on Monday 25 October, Part Three on Monday 13 December, and Part Four on Thursday 6 January 1983.

Byrne's first-draft scripts were considerably over-length, with some episodes timed to run closer to 45 minutes than 25. Substantial cuts had to be made, mainly to the first two instalments. Saward found that the scripts simply operated on too grand a scale for *Doctor Who*, requiring too many speaking characters and sets



Vorshak,
commander of
Sea Base 4.

of the allowed budget. Keen to make the script work as intended, Saward battled to rewrite elements of it without losing Byrne's original intentions, although retrospectively he said that he felt the story was unworkable.

On Tuesday 11 January 1983, Saward agreed to a series of rewrites over the phone with Byrne with a target of Monday 7 February. These second draft scripts were entitled *Warriors of the Deeps*. The script for Part One indicated that 'Sea Base 4' had a circular, central base with different parts of it radiating outwards. Commander Vorshak was 'in his early forties, dressed like the rest of the colony personnel in the distinctive,

submariner blue of the undersea service'. Nilson was 'a reserved watchful man of about Vorshak's age'. The multi-national flavour of the undersea service personnel was evident with Lt. Karina being defined as 'a young Asian woman'. Bulic's rank was denoted as 'combat marine officer' and at one point he was noted as 'an African', the original sync operator's name was Michel (not Michaels) and Maddox was generally referred to by his first name of Paul. The biggest change though would come with the character of Solow, whom Byrne wrote as being 'an intense, elderly [male] psycho surgeon'. This was altered by the director to give more variety to the characters. Icthar was the only named Silurian, the other two being denoted merely as First Companion and Second Companion and only eventually given names much closer to production. The First Companion would become Scibus and the Second Companion, Tarpok (originally Tanpon!).

Original scripts

The script for Part One lost a scene set in the PS unit with Karina warning Nilson about Maddox's instability and showing Nilson was glad to learn the information. The sea base probe destroyed by the Myrka was originally featured to a greater extent, with scenes set on board the manned craft showing a pilot called Hanson and his crew of three sending back reports to the base about the creature that was attacking them. The Myrka could be seen through the porthole and was described as 'seven feet high, vaguely manshaped, its face part-fish, part-beast. The creature has a slimy, armoured hide and massive clawed hands.'

At the climax of the missile run, Maddox was to go berserk and start smashing the

sync equipment until stunned by Nilson. Other deletions included several bridge scenes, such as one of Bulic and Vorshak listening to a playback of the probe's last report before destruction. The scenes at the end of the episode were not set in a reactor, but in a hydro-chamber, where fresh food was grown using UV light in an intensive underwater kitchen garden. The script for Part Two had fewer changes. The Doctor was to have found his 'borrowed' radiation suit in a corridor emergency locker, and a long sequence of Turlough and Tegan changing into skimpy bathing costumes to hide in the sea base's recreational solarium (only to be stopped by Bulic because they had no ID discs) was dropped. Tegan's capture by Preston was originally to be as she left the TARDIS, having just changed out of her solarium clothes. It had been intended that the Sea Devil warriors and the Myrka were to be shown walking along the sea bed to attack the complex. The recording script indicated that shots of the Sea Devils would be combined with the filmed model footage of the sea bed by means of Colour Separation Overlay (CSO). The script



erroneously defined the Silurians, as well as the Sea Devils, as sea dwellers. A short scene of Vorshak getting the palm prints of Tegan, Turlough and the Doctor so that they could move around the sea base was also dropped.

Part Three was generally a lot closer to the finished production regarding the plot, although the Doctor explained more about how the Myrka was part-beast and part-biological machine. The character of Paroli was un-named, merely referred to as 'first combat marine', and there was no scene set in the bunk room with Turlough and Bulic at the end of the episode – all this material was in the script for Part Four.

The script for Part Four included some potential continuity errors, with the Doctor recognising Icthar as the only survivor of the Silurian Triad, and actually referring to him by name (presumably indicating that Icthar was the Silurian scientist who the Doctor had encountered in *Doctor Who and the Silurians*). The original dialogue though indicated that Icthar knew the Doctor as "the Time Lord of Gallifrey" and instructed the Sea Devils to search for the Doctor's TARDIS, information that the Silurian scientist from the earlier story would not have possessed. These errors were spotted by long-time *Doctor Who* fan Ian Levine, who at the time was acting as an unofficial consultant on the series with regards continuity aspects of *Doctor Who*. Generally any such minor details spotted by Levine would be taken on board by the production team, providing it did not affect the storyline too drastically. Consequently, in the final version of the story, the references

Connections: A final solution

➤ Icthar described his act of genocide against the human race as "a final solution", chillingly echoing *Die Endlösung der Judenfrage* ('The Final Solution of the Jewish Question'), the Nazi scheme to wipe out Europe's Jewish population as implemented at the Wannsee Conference in January 1942.



Left:
Bulic notices something strange on the base.

WARRIORS OF THE DEEP

'THE SEA DEVIL WARRIORS WERE GIVEN
MORE BULK IN ORDER TO MAKE THEM
LOOK TOUGHER.'

to the Time Lords and the TARDIS by Icthar were deleted. In addition to these specific points, Ian Levine felt that Byrne had got the basic premise of the Silurians all wrong. Since he was now working on another project in the USA, Byrne was unavailable to take on the rewrites himself, and had no alternative but to accept the changes made by script editor Eric Saward. Unhappy with the result – particularly the deaths of Vorshak and Icthar, and the depictions of both the sea base and Myrka – he had words with Saward, and so soured his relationship with the production office. Byrne submitted a storyline entitled *The Place of Serenity* (AKA *The Guardians of Prophecy*) to Saward in July 1983, but it was never formally commissioned.

The rehearsal scripts for *Warriors of the Deep* were rewritten on Sunday 1 May.

Costumes and make-up

Saward's rewrites placed Turlough more in character during the earlier scenes of the episode, with the youth's streak for self-preservation very much to the fore. Likewise, the Doctor's determination to avert conflict and death was more heavily emphasised. Byrne's final drafts of the scripts did not have the Doctor instructing Tegan and Turlough to revive the Silurians with oxygen, nor the Doctor's speech about humanity's less likeable aspects. The original meeting between the Doctor and Tegan with Turlough and Preston was to have seen the Doctor and Tegan being threatened by Sea Devil Warriors and then rescued, and several scenes were to have been set inside the sea base ducting. Another major change instigated by Saward was the killing of both Preston and Vorshak, to emphasise the horror of the conflict. Byrne's script had both surviving, while in the teleplay

Bulic is the sole speaking character left alive, apart from the TARDIS crew.

The director hired by Nathan-Turner to oversee *Warriors of the Deep* was Pennant Roberts, who was formally engaged on Tuesday 22 February 1983 and joined the production on Monday 25 April. Roberts was the first director Nathan-Turner had employed who had worked on *Doctor Who* prior to his appointment as producer. Since his last serial, the aborted *Shada* in late 1979, Roberts had worked on series such as *Juliet Bravo* and *Tenko* (casting Louise Jameson, who had played the Fourth Doctor's companion, Leela, as Blanche). It was because of Roberts' work on *Shada*, sections of which had been used in *The Five Doctors* [1983 – see Volume 37], the story that had immediately preceded *Warriors of the Deep*, that the two men had come into contact, and Roberts had been offered the next serial in production. "The story that [Byrne] wrote was a lot longer, we had to trim it back first of all to fit the four-part 25 minutes limit. Certainly there were bits of action I have pared down a little bit," commented Roberts in the fanzine *Eye of Horus*.

Make-up was to be handled by *Who* newcomer Jennifer Hughes, who gave a distinctive style of eye make-up to all of



Left:
Hexachromite
gas, lethal to
marine life!



above:
The Silurians' 'third red eye' illuminates with their speech.

the Sea Base 4 personnel. Costume designer Judy Pepperdine was also new to the series. Designer Tony Burrough had previously designed the sets for *The Keeper of Traken* [1981 – see Volume 33], *Four to Doomsday* [1982 – see Volume 34] and *Black Orchid* [1982 – see Volume 35]. Visual effects were to be handled by Mat Irvine, who had worked on numerous serials as a designer since *The Face of Evil* [1977 – see Volume

26]; Irvine had originally been assigned to work on the next serial since he was busy on a BBC Scotland thriller called *The Odd Job Man*.

Having viewed *Doctor Who and the Silurians* and *The Sea Devils*, Roberts and Nathan-Turner decided to evolve the appearance of the reptiles. The intention with both the Silurians and the Sea Devil warriors was that visual effects, costume and make-up should work together and produce new designs for each monster. Although

updated, these were to be clearly based on the original designs seen in 1970 and 1972, although the previous versions were felt to look dated. During the redesign of the Silurians it was decided that the third red eye set into the creatures' forehead should now illuminate in time with their speech, to show which of the reptiles was talking (using a microphone inside the mask to activate it). In *Doctor Who and the Silurians* however, this third eye had clearly been defined as a means by which the Silurians could inflict pain and operate their equipment. The Silurian bodies were made by Pepperdine, while the masks were redesigned by Mat Irvine and sculpted by Stan Mitchell. Irvine recalled that the actors who had played the Silurians in *Doctor Who and the Silurians* had complained that it had been difficult to see out of the masks, so he made sure that the eye holes in the new masks properly lined up with the actors' eyes. The new Sea Devil heads were designed by Judy Pepperdine and made by Richard Gregory of freelance prop builders Imagineering. One of the original Sea Devil heads from *The Sea Devils* was located in a *Doctor Who* exhibition and was used as the basis for the new set of masks to be made, although the fins were altered to allow samurai style helmets to be worn. Two of these masks were given radio-controlled eye mechanisms to allow them to blink (one of these being used for Sauvix, the leader), although unlike the 1971 versions there was no radio-controlled mouth movement to be used when the creatures spoke. The Sea Devil warriors were given more bulk, in order to make them look tougher, and it was decided that armour would replace the famous 'string vests', which the creatures sported in *The Sea Devils*, as they were considered too comical. Both monsters were primarily redesigned by Judy Pepperdine.

Connections: Cyber-Silurians

▶ The Silurians control their submarine by passing their hand over a glowing instrument on a plinth on the bridge. The instrument is in fact adapted from the end of a Cyberman's gun, as first seen in *Earthshock* [1982 – see Volume 35], and

subsequently in *The Five Doctors* [1983 – see Volume 37].



The original intention was that studio filming would take place on Stage 3B at Ealing from Wednesday 15 to Friday 17 June. This would be followed by a fortnight's rehearsal at the BBC's rehearsal rooms in Acton prior to recording in studio at Television Centre on Wednesday 29 and Thursday 30 June. There would then be another fortnight up to the final recording from Wednesday 13 to Friday 15 July. However, on Monday 9 May a general election was announced for Thursday 9 June and the BBC's studio allocations had to be revised around coverage of this important political event with a knock-on effect into July.

As a result, by Tuesday 24 May it had been decided that the first recording block for *Warriors of the Deep* had to be pulled forward by a week to take place over Thursday 23 and Friday 24 June. It became clear that the water tank at Ealing, where it had been planned to film the scenes in the reactor room, was not going to be available for the new dates (partly due the fact that it had sprung a leak), and alternative facilities would have to be found. Shepperton Studios offered a similarly vast

tank, and since this was not BBC premises (unlike Ealing), there was no ruling which forbade the use of Outside Broadcast (OB) videotape equipment. This was an attractive prospect to the production team, as it would now be possible to record all the live action material on videotape, avoiding any jarring jumps to film sequences. Special facilities material was now to be recorded on OB videotape from Tuesday 28 to Thursday 30 June. The second recording block would not be affected.

Casting

The regular cast of Peter Davison, Janet Fielding and Mark Strickson all returned for the 1984 series. The last work they had done on *Doctor Who* had been the studio recording for *The Five Doctors* at the end of March. Since then they had all attended the BBC's 20th anniversary celebrations for *Doctor Who* at Longleat over the weekend of 2 and 3 April 1983.

From Monday 25 April to Friday 3 June, Peter Davison had worked on a Christmas Special of *All Creatures Great and Small*, having been a regular member of the cast on the series prior to taking on the role of the Doctor. Initially it was specified in his contract on Thursday 24 March that the actor's 'hair [was] to be cut/styled to the BBC's requirements but in consultation with 'Dr Who' but this clause was later dropped on Tuesday 19 April.

Fielding visited Australia to see relatives during May while auditions were held for a new companion to replace her. The actress had previously decided that she would leave *Doctor Who* part-way into the new series, knowing that Peter Davison was planning to leave towards the end of the run. For the new serial, Fielding

Left:
Tegan to
the rescue!



Connections: Upgrade

➤ The Doctor comments on his malfunctioning TARDIS, saying that he should have changed it for 'a Type 57 when I had the chance'. The Doctor's TARDIS is a Type 40, as first established in *The Deadly Assassin* [1976 – see Volume 26]. Possibly the chance to replace it that the Doctor mentions was his recent visit to his home planet Gallifrey in

The Five Doctors
[1983 – see
Volume 37].



was reunited with director Pennant Roberts, for whom she had auditioned for a role in the BBC1 drama *Tenko* during 1981.

Originally considered for the roles of Karina or Preston, European horror actress Ingrid Pitt, who had previously appeared in *Doctor Who* playing Queen Gallia in Episodes Five and Six of *The Time Monster* [1972 – see Volume 18], was cast in the more substantial part of Solow. Tom Adams (Vorshak) was best-known for his roles in three BBC series: *Spy Trap*, *The Onedin Line* and *The Enigma Files*. Ian McCulloch

(Nilson) had also made an impact during the mid-1970s when he starred as Greg Preston in the BBC post-apocalyptic drama

Survivors, and was a good friend of Roberts. Nigel Humphreys (Bulic) had appeared in the *Mission to Destiny* episode of *Blake's 7* for Roberts as well as an episode of *Softly, Softly: Task Force* (in which he had been a regular), while Martin Neil (Maddox) had been one of Southern TV's *Freewheelers* in the early 1970s and had also worked with Roberts on *Survivors*. Icthar was originally to have been played by Robert Ashby, but he dropped out to work on the BBC production of Shakespeare's *Pericles* and the part went to Norman Comer, first cast as '2nd Silurian Companion'.

Of the rest of the cast, Stuart Blake (Scibus) had appeared on *Doctor Who* twice before, as Zoldaz in Part Three of *State of Decay* [1980 – see Volume 33] and as a commander in *The Five Doctors* a few months earlier. James Coombes had worked on the show before in small roles, such as a Krarg in the abortive *Shada*, and was now to play Paroli.

Doctor Solow
plans sabotage
on Sea Base 4.



Rehearsals for the first studio block took place from Tuesday 14 to Wednesday 22 June for the first studio session, beginning with a full readthrough on the first day.

For the set designs, Tony Burrough studied photographs of nuclear submarines, nuclear power stations and the HQ of the National Aeronautics and Space Administration (NASA) to arrive at suitable visuals for Sea Base 4. Many of the trimmings for the sets hailed from his earlier serials, most notably small portable computer banks from *Four to Doomsday* which were used in the PS unit and on the bridge.

The Myrka

Because the first studio recording had been brought forward by a week, preparations were very rushed. The situation was not helped by the fact that visual effects designer, Mat Irvine, was delayed working on *The Odd Job Man* which had got behind schedule. His preparation time for the serial was reduced from a couple of months to a matter of weeks. The most demanding requirement for the whole serial was going to be the Myrka, which Byrne had written as an integral part of his script, although such a creature was always going to be difficult to realise on *Doctor Who*'s limited budget. It had originally been thought that the Myrka might be a remote-controlled model, but this proved impractical as it needed to be able to interact with the actors. Eventually it was decided to construct a large rubber costume with two sets of leggings, a pair of arms at the front and a large head with illuminated eyes which would be operated by two men in the same manner as a traditional pantomime horse or cow.

Having thought that the Myrka would be a model, there was no allocation in



Left:
Mat Irvine with
a model of
Sentinel Six.

the budget for artistes to operate it. Fortunately though, the BBC already had two well-qualified performers on a retainer. John Asquith, one of the dancers in *Black Orchid*, and William Perrie, who together played Dobbin, the pantomime horse in the BBC's children's comedy series *Rentaghost*, were given the task of bringing the Myrka to life; Roberts knew Jeremy Swan, the producer of *Rentaghost*, who recommended the duo who were subsequently booked as 'puppeteers' to operate the Myrka. It was planned that they would have plenty of time to practise moving about in the costume before going into studio. However, because of Irvine's delay in Scotland and the advancement of recording, the special effects team had not been able to devote the time they needed to the Myrka. During rehearsals, Asquith and Perrie were taken to the Visual Effects workshop at Western Avenue to see the costume only to find that it was not ready.

Also during the rehearsal period, on Tuesday 21 June the BBC1 children's television review programme *Take Two* included a special report about the filming of the *All Creatures Great and Small* Special and contained hints that Peter Davison might be leaving the role of the Doctor...

Production

The first studio recording took place in Television Centre Studio 6 over Thursday 23 and Friday 24 June. Most studio days were scheduled to have recording from 2.30pm to 5.15pm in the afternoon and then again from 7.30pm in the evening; for the first day of each block, the afternoons would be spent on camera rehearsals.

Thursday 23 began with all the scenes in the PS unit, one of the large modular sets constructed by Burrough for the serial, and incorporated a variety of stock dressings plus several television monitors. One section of the control desks was constructed so that it could rise and check Vorshak's handprint on an illuminated plate, whereafter a perspex shield would slide away to reveal Maddox's program disc. The disc was then placed in a slot on the device used by Solow to manipulate Maddox's mind. Beneath the slot was a small motorised wheel, causing the disc to spin as Maddox was fed information. The attack on airlock five came next; this was another large set which also doubled – with some redressing – for airlock one. This was a two-level construction with a gantry platform around it, and also had flashing indicator lights built into its walls. The guns used by the sea base guards were not functioning props, their effect being shown by a flash charge detonated on the target (such as a Sea Devil's chest armour) and an accompanying sound effect added in post-production. However the Sea



'THE MYRKA COSTUME INCORPORATED
WADERS WHICH WERE DIFFICULT
FOR THE PERFORMERS TO GET INTO.'

The Myrka is unleashed.



Devil guns were illuminated by the actors pressing a button on the prop and when a sea base guard was shot a red video effect would be superimposed on the victim in post-production.

The evening ended with recording of the scenes in the TARDIS control room; the new TARDIS console, introduced in *The Five Doctors*, had text fed to its three monitor screens from a BBC Micro computer for its first scene in Part One. The spiral corridor seen during the ship's escape from Sentinel Six was generated in the same way. CSO would be used to later place the model footage of Sentinel Six on the scanner screen, with the voice of the robot weapon system provided by James Coombes. During the hectic

dematerialisation sequence, a red light was shone on the control room and the camera tilted. For *Warriors of the Deep*, Mark Strickson retained his school uniform which he had worn since his first story, *Mawdryn Undead* [1983 – see Volume 36]; Peter Davison's original costume made its final appearance in Parts One and Two ("I don't know why really. I think it was just getting worn out," the actor commented in the fanzine *Wholook*) and Janet Fielding donned the brightly coloured dress she had worn in *The King's Demons* [1983 – see Volume 37] which the actress had chosen herself.

During the first studio recording day, Nathan-Turner was called by Visual Effects as he recalled in the fanzine *Zygon*: "[Visual

Effects] didn't want us to use the Myrka, and so I was faced with this decision of having to flaunt my authority and say, 'I've paid for it, I want it in the studio, get it here' or knocking all the Myrka scenes onto the following recording block, leaving the director with an impossible situation a fortnight later. So I insisted that it came into the studio and we shot around it as best we could, although it was still lacking a fitting which is where the sag in the middle would have been eradicated and the whole thing improved."

Costume problems

The second day was intended to begin with the filming of the Myrka scenes in airlock one. After that were the scenes in the detention crew-room for Part Four and then the remaining Myrka sequences, culminating with its death. Lightweight foam-rubber doors for airlock one were made for the Myrka to force its way through, while those for airlock five were rigged with smoke and flash charges as the Sea Devil warriors burnt their way into the base. Several shots of the Doctor and Tegan in Part Three were recorded using a fish-eye lens to represent the Myrka's point of view. These were then later treated during the second studio recording with an orange and yellow eye effect added around their edges.

On the second day of recording, the Myrka costume was still wet with green paint and it smelt of glue. The costume also incorporated waders which were difficult for the performers to get into. Because of the problems finishing the costume, Asquith and Perrie had no chance to learn how to move inside it. Consequently, they lumbered about unconvincingly, crashing into both the

set and the cast. The first time they were able to get into the costume was midway through the afternoon recording; it was essential that the sequences were completed on time as the sets had to be rearranged for the evening session.

Metal bars on the costume were operated from the back by Asquith who pivoted the head worn above Perrie's head; this head incorporated a miniature camera which relayed an image to a small monitor inside the costume and was viewed by Asquith.

Production was hectic, and at most two takes were allowed of each shot with no rehearsal time at all. In the process of shooting, Janet Fielding's dress was smeared with green paint, and a recording break had to be called until the outfit could be replaced with a new one. Pennant Roberts recalled this serial as being his most unhappy experience on *Doctor Who*, and Nathan-Turner was later to admit that his gamble had resulted in the Myrka being a "big mistake".

The Myrka was not the only costume to cause problems on set. The Sea Devil warriors, which had also only just been made ready in time for recording, were found to have ventilation problems. With a heatwave during the studio sessions, the actors inside were in difficulty as the studio air conditioning failed to handle the high temperatures. Air tubes had to be made available, and both Sea Devil and Silurian actors tended to perform camera rehearsals without their masks. Because of

Connections: Long-running

▶ The Doctor's instruction to his companions, "When I say run, run. Run!" was a phrase commonly used by the Second Doctor in such stories as *The Faceless Ones* [1967 - see Volume 10], and *The Abominable Snowmen* [1967 - see Volume 11]. The Fifth Doctor had previously used the phrase himself when experiencing an identity crisis following his regeneration, in *Castrovalva* [1982 - see Volume 34].



the delays with the Myrka, the other scenes had to be recorded in a hurry. The Silurian costumes in particular buckled badly around the necks, resulting in the masks not being tucked into the torsos in some shots for Part Three, while the weight of the Sea Devil helmets caused the heads to overbalance and lean to one side. Because of the restricted vision, through slits in the neck of the masks, the Sea Devils also had a habit of bumping into one another.

For the corridor scenes using the portable ultraviolet convertor, a trolley-based prop with a large radar dish was created. For the scenes in Part Three when it was activated, a video effect to turn the screen violet was used in post-production, and a bright beam from the dish unit was added to the picture. The machine was also rigged to explode with a small charge at the end of the episode.

Problems with the slow-moving Myrka continued, notably with the scene in

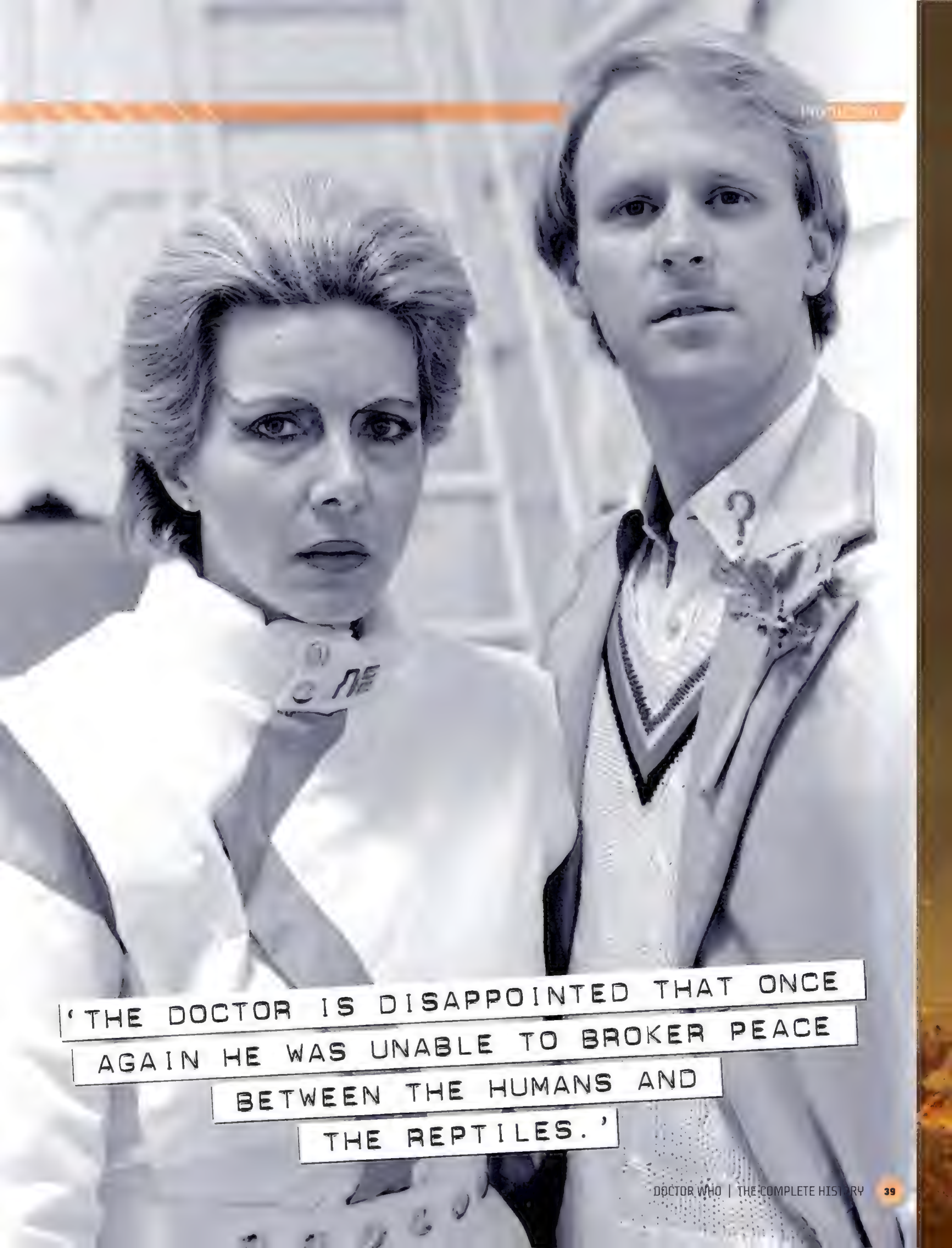
which Solow had to attack it (for which Ingrid Pitt used her own knowledge of the martial arts in a late addition to the planned script). Friday 24 June was also the photocall day for the serial, with publicity shots being taken of guest-star Ingrid Pitt; Peter Davison and Janet Fielding being menaced by the Myrka; and also of Sauvix, the Sea Devil leader. Eventually, with a 15-minute over-run, the Friday recording was completed.

Underwater shots

The OB recording took place the following week, starting on Tuesday 28 June at the Royal Engineers Diving Establishment, part of Marchwood, a military port near Southampton and a training unit used by the likes of the Royal Marines. The production team spent five hours at the base from 10am to 3pm and were obliged to abide by strict security regulations. The base offered decompression chambers and also a 15 foot deep tank of water with a glass wall along one side. Although he had an aversion to doing the swimming sequences, Peter Davison, wearing a wetsuit under his costume, performed some underwater shots for the start of Part Two, showing his escape through a hatchway. These were shot through the glass partition, eliminating the need for awkward underwater photography. Davison was joined in the water by a qualified diver from the regiment who supplied the air bubbles. The water tank should have been filled and warmed in advance of the recording. However, it was actually only filled on the morning of the recording session, was freezing cold and made Davison very uncomfortable. Davison also recorded two short sequences in the decompression unit for Part Two.

Assembling the Myrka on set.





'THE DOCTOR IS DISAPPOINTED THAT ONCE AGAIN HE WAS UNABLE TO BROKER PEACE BETWEEN THE HUMANS AND THE REPTILES.'

Connections: We meet again...

▶ Icthar recognises the Doctor, having met him before. As noted elsewhere, he might possibly be the Silurian scientist that the Third Doctor encountered in *Doctor Who and the Silurians* [1970 – see Volume 15]. However, as the Doctor also recognises the Silurian battlecruiser on sight – something that he didn't see in the earlier TV adventure – this might suggest that there has

been another, unseen encounter with the Silurians.



Splash! The Doctor plunges from the gantry.

When he returned to London that evening to meet up with his wife in town, he ran into John Nathan-Turner having a meeting with Colin Baker, and quickly realised who his replacement would be.

OB recording continued at Shepperton Studios over Wednesday 29 and Thursday 30 June with work from 9am each day. The first day covered work on the cooling chamber set in the morning and afternoon; this was built over the water tank in which a bubbling and boiling effect was achieved. This was a very large set, featuring a gantry across the tank itself. Gareth Milne doubled for Peter Davison for shots of the Doctor doing a backward

fall from the gantry at the end of Part One, and then floating lifeless on the surface of the water below. The regular cast members

were required for this sequence, along with Nigel Humphreys.

In the evening of Wednesday 29, work began on the scenes in the Silurian ship; this material was completed on Thursday 30 when the sequences in the Sea Devil ice chamber were also recorded. Silurians and Sea Devils were required for the other OB material in the underwater craft and base for Parts One to Three. The battle cruiser interior had subdued lighting and green, glowing control domes, plus shimmering lights on the green walls to emphasise the underwater setting. The Sea Devil base complex was quite large and consisted of two interlinking sets, the actual hibernation unit being reached by steps leading down through a rock tunnel to an external chamber. The revival of the amphibians was shown with a water level falling inside a prop indicator, suggesting that the Sea Devils' cavern was flooded. The number of Sea Devils in hibernation was artificially swollen by a mirror placed at the rear of the set, turning the six reptiles into a full dozen. Different lighting was also used for the awakening of the Sea Devils, a violent white light at the start of the process, followed by a pink glow for their orientation period in Part Two.

Visual effects

The second set of studio rehearsals at Acton took place from Saturday 2 to Tuesday 12 July. During rehearsals for the rest of the serial, Nicola Bryant was announced as playing the Doctor's new companion Peri on Tuesday 5 July and appeared on BBC1's *Breakfast Time* on Wednesday 6. Following this, John Nathan-Turner flew out to the USA, attending parts of the Whovian Festival Tour starting in Tampa Florida on Saturday 9 July. Model work for the serial included a





Left:
The Silurians
take control.

variety of underwater shots made on 16mm film and shot at the BBC Visual Effects Workshop on Western Avenue in Ealing between Monday 4 and Thursday 7 July. This included material of Sea Base 4 itself which sat in a false perspective set behind a water tank which contained an assortment of fish. A close-up section of Sea Base 4 was also built for the launching of the probe (assembled from commercial model kits) in Part One (a section of film which was used twice). The fibreglass Silurian battle cruiser model, built by freelance model-maker Martin Bower, was internally lit by car bulbs, and moved across the 'sea bed' to dock with the underwater hatch. The Sentinel Six satellite (which included wings from a commercially available *Star Wars* X-Wing kit) seen by the TARDIS crew in Part One was also shot on film.

The second recording block began on the evening of Wednesday 13 July and

continued over the following two days back in TC6. The first evening consisted of most of the scenes set on the bridge and the computer bank bay of Sea Base 4, these being two connected sets, one situated behind the other. The bridge set incorporated many of the wall elements seen in the earlier recordings, plus a gantry over the main operations area and a large CSO screen onto which both computer graphics and a selection of model shots could be placed. There was also the sync operator's chair, with a glass dome which was placed over the head of the person seated in it. Martin Neil had a small metal connector placed under his hair, just above his left ear, to indicate Maddox's direct link to the missile systems.

The early scenes for Part One were recorded first, followed by the later scenes for Part Two, all the scenes in Part Three, the computer bank bay scenes for Part

Four and then the remainder of Part One scenes, including all the missile run sequences. For the different alert stations, computer graphics were used on the main screen: green alert, yellow alert and finally red alert, during which the lighting on the set was dimmed and red filtered light was used on the scene. The countdowns and graphics showing the proton missiles locking onto their targets were also computer generated.

As well as the models, Mat Irvine also had to create a range of special props for the sea base personnel. This included 24 communication units (four of which were working props with internal lights) and also the illuminated control box used by Nilson to direct Maddox in Parts Two and Three. In Part Three, Karina's body was discovered off-screen by Preston to avoid having to pay for Nitza Saul's appearance in an additional episode.

Recording on Thursday 14 July (attended by the fanzine *Eye of Horus*) began with the remaining bridge scenes from Part Two, such as the interrogation of

Turlough. Next came the bulk of Part Four, with the Silurians and Sea Devil warriors on the bridge. For the climax of the story where the Doctor linked himself into the computer system, a recording break was scheduled so that dark make-up could be added to Peter Davison's face, indicating the intensity of the sync operator link-up. During the Doctor's spell in the sync op chair, the image of blue sparks from a spark generator were superimposed over his cranium. An over-run of half an hour was permitted on the afternoon session to allow the crew to remain on schedule.

Sets and props

With all the bridge scenes completed, recording moved to the chemical store set for the scene with the Doctor's group in Part One, and then the scenes set there in Part Four. The metal gas canisters used around the stores were actually lightweight plastic-moulded props, and the storage bay again had a gantry and spiral staircase leading up to it. Some of the cylinders had special gas jets fitted to them for sequences in Part Four, and a tube pumping dry ice was also used for the scenes where the base was flooded with hexachromite gas.

Friday 15 July saw set visits from fanzines such as *Skonnos* and *The Black & White Guardian* (represented by future *Doctor Who* script editor Gary Russell) as well as former series script editor Terrance Dicks who was present to discuss forthcoming Target novelisations with the production team. The final recording day started with all the storage area scenes for Part One and Two, including the arrival of the TARDIS. This was effectively a re-dressing of the chemical store set from the previous day. The rest of the recording session was devoted to corridor and bridge

On the run from security.





entrance scenes from the Doctor's party on the run in Parts One and Two, the climax of Part Three and the bulk of Part Four including the deaths of the Sea Devils from the hexachromite gas (with green slime oozing out of empty Sea Devil masks). The end of Part Three required a re-set of the corridor set with the UV unit, for which the empty Myrka costume was dumped on the floor as a corpse. The Myrka was again wet with paint which the cast failed to realise... causing green smears to appear on McCulloch and Fielding's costumes, which had to be hidden as well as possible by the camera angles as there was no time to clean the outfits. Davison was keen to introduce more humour into his portrayal of the Doctor, but Nathan-Turner was generally against the idea. However, Davison did succeed in persuading Nathan-Turner to allow the "what have you been eating?" gag where the Doctor dons a radiation suit taken from a marine guard in Part Two. Since the dialogue for the Sea Devils and Silurians was to be redubbed in post-production, at the climax of Part Three

the actual dialogue delivered by Christopher Farries as Sauvix was: "Hi boys, nice of you to drop in." The sequence of Preston capturing Tegan in Part Two featuring Janet Fielding and Tara Ward (a Canadian-born actress who got a successful interview with Roberts because a friend of hers knew production assistant Norma Flint) was a scene which the actresses thought was just a rehearsal, and so were not playing their parts to their full abilities. Numerous late starts caused recording to over-run to 10.30pm on this final night and planned CSO shots of the Sea Devils moving on the sea bed had to be abandoned.

Johnny Byrne was largely out of the country during the making of *Warriors of the Deep* but did attend one day of production, congratulating Pennant Roberts on making his script look better than the unidentified *Space:1999* 'version' and superior to the realisation of *Arc of Infinity*. On subsequent occasions however, both Byrne and Seward commented how weak they felt the direction was.

In a memo to Visual Effects head Micheal John Harris on Wednesday 10 August, Mat Irvine outlined his problems with the serial – particularly the Myrka, which effects assistant Stuart Murdoch had worked hard to get ready in time. Irvine also stated that it had been known in advance that he would be three weeks late joining the production, but no alternative arrangements had been made. ■

A Sea Devil is gassed with deadly hexachromitel

PRODUCTION

Thu 23 Jun 83 Television Centre:

Studio 6 (PS Unit; Airlock Five; Corridor; TARDIS)

Fri 24 Jun 83 Television Centre:

Studio 6 (Airlock One; Corridor; Detention Area)

Tue 28 Jun 83 Royal Engineers Diving

Establishment, Marchwood, Hants (Hydro Tank)

Wed 29 Jun 83 Shepperton Studios:

Stage A (Sea Base 4 Cooling Chamber; Silurian Ship)

Thu 30 Jun 83 Shepperton Studios:

Stage A (Silurian Ship; Sea Devil Ice Chamber)

Mon 4–Thu 7 Jul 83 Visual Effects Workshop, Acton (models)

Wed 13 Jul 83 Television Centre: Studio 6 (Bridge Complex; Computer Bank Bay)

Thu 14 Jul 83 Television Centre: Studio 6 (Bridge Complex; Chemical Store)

Fri 15 Jul 83 Television Centre: Studio 6 (Storage Area; Corridor; Bridge Entrance)

Post-production

Post-production on *Warriors of the Deep* commenced on Monday 18 July, beginning with two days of voice dubbing for the Silurian and Sea Devil dialogue at Television Centre.

The actors were recalled for further dialogue recording on Friday 12 August. The Silurian actors' voices were treated with a vocoder to make them sound alien, although they sounded quite different than the creatures had previously in *Doctor Who and the Silurians*.

Electronic visual effects were added to the production in a studio gallery on Friday 22 July.

The effect of the Myrka electrocuting people on touch was achieved by adding a

lilac tint to the picture during editing. The UV effect of lilac light was also used for the scene in Part Two where a sea base guard was electrocuted by Turlough's booby-trap.

Editing of the episodes took place over six days from Wednesday 3 August. The final sound dub for the serial was carried out in four one-day sessions between Friday 19 August and Wednesday 12 October. At the Radiophonic Workshop in August/September 1983, Jonathan Gibbs composed an electronic score, providing nearly 45 minutes of music as 91 separate cues while Dick Mills offered a selection of sound effects.

Commenting on *Warriors of the Deep* at Aggie-Con in July 1984, Pennant Roberts said: "It wasn't my favourite story." ■

The warriors...
of the deep!



Publicity



Left:
Solow
manipulates
Maddox.

» *Radio Times* did not devote much coverage to the new season, aside from a photograph of Ingrid Pitt at a console in the listings for Part Two of the serial (which listed Maddox twice). By now the magazine had abandoned any form of synopsis for the stories, even eliminating the teasing question used during the previous two years.

» Trailers to promote the new series were shown on BBC1 over the New Year period – using lengthy extracts from *Warriors of the Deep*, *The Awakening*

[1984 – see page 56] and *Frontios* [1984 – see page 90] to show the new-look Silurians and other monsters, and climaxing with a brief shot from *Resurrection of the Daleks* [1984 – see Volume 39] as the Daleks boarded the space station.

» Before *Warriors of the Deep* was screened, Johnny Byrne gave an interview on BBC East's *Weekend* chat show and plugged the forthcoming serial which he referred to as 'Warriors of the Deeps'.

Broadcast

For the 1984 series, *Doctor Who* continued to be shown twice-weekly in early evening slots, but was now moved to Thursday and Friday evenings, where it fared much as it had done the previous year. Following the demise of BBC1's *Nationwide* and the introduction of its *Sixty Minutes* replacement, *Doctor Who* now began in the earlier 6.40pm slot. Subtitles for the hearing impaired were made available for users of Ceefax on Page

170 when the series arrived in BBC1's line-up for New Year 1984.

The episodes of *Warriors of the Deep* overlapped the last 20 minutes of either local news programmes or the Central soap opera *Crossroads*, and then the first five minutes of the US adventure show *Knight Rider* (Part One), Yorkshire's rural soap *Emmerdale Farm* (Part Three) or the successful American action series *The A-Team* shown by most ITV regions on Fridays. Throughout the series, the ratings for the Friday transmissions would be almost invariably lower than for the corresponding Thursday episode. Both audience appreciation and size remained much the same as for the 1983 series.

The story was sold widely abroad, and was also syndicated in North America as a one-hour 30-minute compilation. *Warriors of the Deep* was the first *Doctor Who* story to be made on 1" videotape (as opposed to 2" videotape. *Warriors of the Deep* is held by the BBC on D3 (preservation file format).

Eric Saward found the finished version of *Warriors of the Deep* to be a disappointment, feeling that it had been lit too brightly and any potential atmosphere had been lost. Pennant Roberts felt that the production had been a nightmare because of the lack of facilities, but also felt the rewritten script lacked atmosphere. Johnny

The Silurians plan to start a global war.





1971
Turlough prevents Tegan from going to the Doctor's rescue.

Byrne too found the execution left the attacking monsters with little credibility, and felt that Peter Davison looked uncomfortable. The writer was also upset that many of the alterations to his script had been presented to him as *faits accomplis*, and that Saward had not protected his interests in the story. Byrne claimed to have envisaged Sea Base 4 as a rusted, cracked old submarine, and felt that more water

should have been used in the battle sequences to emphasise the undersea setting of the story. Like Saward, Byrne noted that the story was too brightly lit, and that the disastrous Myrka could have been restricted more to the shadows since these sequences lacked any tension at all.

► UKGold screened the serial in episodic and compilation form in August 1994.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Thursday 5 January 1984	6.40pm-7.05pm	BBC1	24'48"	7.6M (51st)	65
Part Two	Friday 6 January 1984	6.40pm-7.05pm	BBC1	24'04"	7.5M (52nd)	64
Part Three	Thursday 12 January 1984	6.40pm-7.05pm	BBC1	24'02"	7.3M (74th)	62
Part Four	Friday 13 January 1984	6.40pm-7.05pm	BBC1	24'48"	6.6M (87th)	65

Merchandise

Warriors of the Deep on audio CD...

...and as a novelisation.

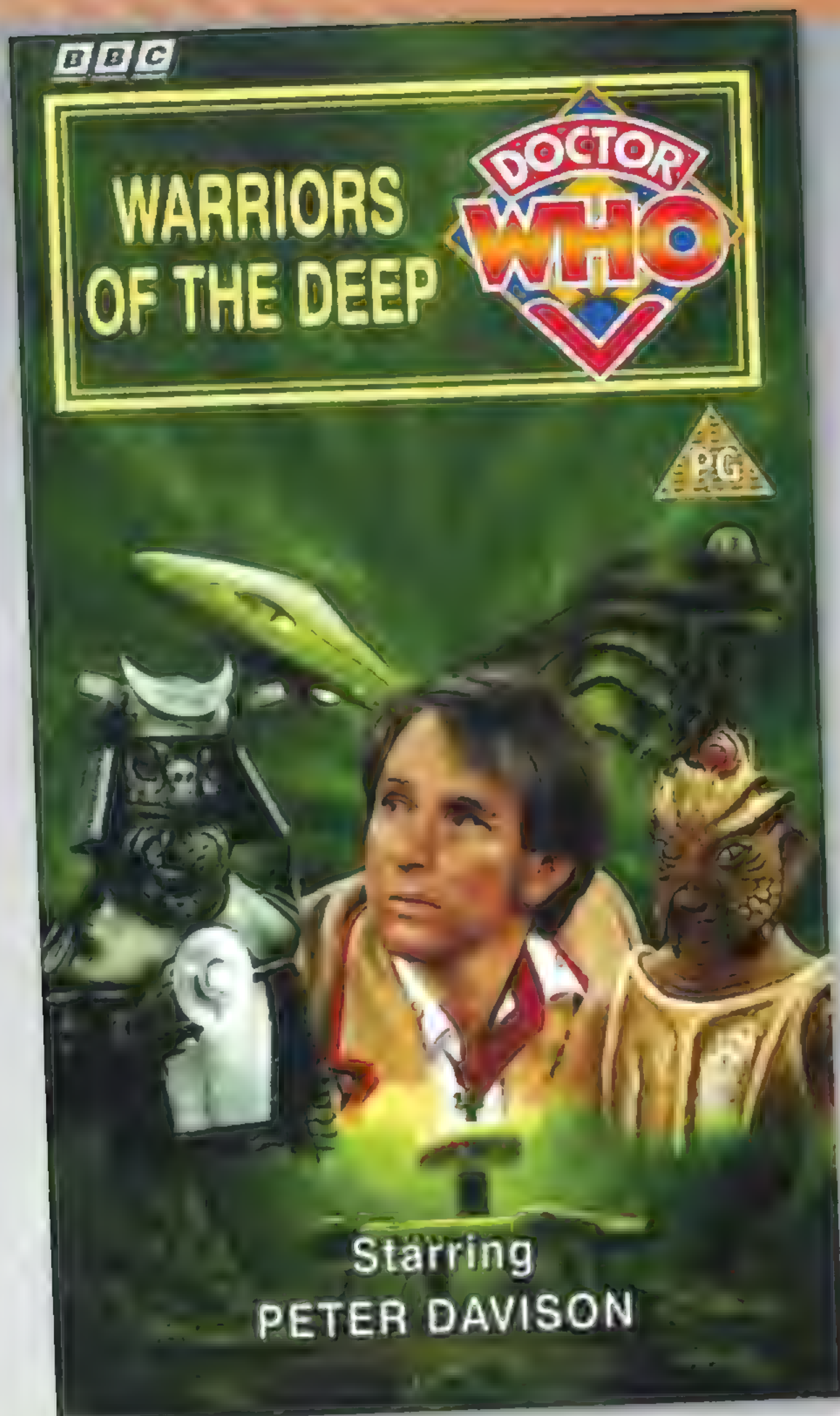
In his novelisation, *Doctor Who – Warriors of the Deep*, Terrance Dicks firmly defined Sea Base 4 as being of West Block control, with the enemies being defined as the East Bloc. With a cover by Andrew Skilleter (A4 prints of this cover were later produced in 2011), the book was published in hardback by WH Allen in May 1984, and was issued in paperback as Book No 87 by Target the following August. The paperback also formed part of *The Fifth Doctor Who Gift Set* later the same year. August 1992 saw the book reissued with



a new cover by Alister Pearson. An abridged version of *Doctor Who – Warriors of the Deep*, read by Peter Davison, was produced as a single cassette by BBC Worldwide in 1995. This was later rereleased in MP3 format on the CD *Doctor Who Tales from the Tardis: Volume Two* in 2004. The CD also contained music from the original TV stories, and additional content for PC and Mac users. In 2006, a limited edition tin, entitled *Monsters of Earth*, contained three audio stories each on a twin-CD, including *Warriors of the Deep*, narrated by Janet Fielding. The disc also included a bonus interview with Janet. Only 8,000 copies were made available.



Several passages of Jonathan Gibbs' radiophonic music score were edited together into a suite of music and released on *Doctor Who – The Music II* by BBC Records in February 1985. Effectively using a set of tracks from Part One, it included the backing for the first TARDIS scene, the scene of the Silurians reaching the underwater hibernation units, the sequence prior to the treatment of Maddox and led up to the climactic cliffhanger in the reactor tank. The track was re-released on Silva Screen's *Doctor Who: The Five Doctors* CD in November 1992. Sound effects from *Warriors of the Deep* feature on the 1993 CD *30 Years at the Radiophonic Workshop*. Silva Screen released a four-disc CD set *The 50th Anniversary Collection* in 2013, and *Doctor Who: The TARDIS Edition* CD set in 2014.



Both included music and sound effects from *Warriors of the Deep*.

A *Warriors of the Deep*-style Silurian was released by Fine Art Castings in 1986 as part of its 80mm range of figures, followed by a 40mm version. A full-sized *Warriors of the Deep* Silurian mask was also made available by Imagineering Ltd in autumn 1987 at around the £40 mark. Harlequin Miniatures issued metal figures of a Sea Devil, Myrka, Icthar, Sauvix and Scibus in 1998/9. Dapol produced a jointed Sea Devil figure in 1998.

Warriors of the Deep was released on VHS in 1995. The BBC released a DVD set entitled *Beneath the Surface* in 2008. It included the following extras:



- ▶ **Commentary** - with actors Peter Davison, Janet Fielding, script editor Eric Saward and visual effects designer Mat Irvine
- ▶ **They Came from Beneath the Sea** - the realisation of the Silurians, Sea Devils and Myrka as they appeared in *Warriors of the Deep*
- ▶ **Science in Action** - extract from a BBC Schools science programme featuring a Silurian mask and submarine from *Warriors of the Deep*
- ▶ **Trails & Continuities** - a preview of the 1984 season, and trailers from the original broadcast of all four episodes of *Warriors of the Deep*
- ▶ **Photo Gallery** - production, design and publicity photos from the story
- ▶ **Radio Times Listings** - in Adobe PDF format
- ▶ **Subtitle Production Notes**
- ▶ **Coming Soon** - trailer for the DVD release of *The Time Meddler* [1965 - see Volume 5]

Video and DVD cover designs for *Warriors of the Deep*.

Cast and credits

CAST

Peter Davison The Doctor
with
Tom Adams Vorshak
Nigel Humphreys Bulic
Ian McCulloch Nilson [1-3]
Tara Ward Preston
Martin Neil Maddox [1-3]
Nitza Saul Karina [1-2]
Norman Comer Icthar
Stuart Blake Scibus
Vincent Brimble Tarpok
Mark Strickson Turlough
Janet Fielding Tegan
Ingrid Pitt Solow [1-3]
James Coombes Paroli [1-3]
Christopher Farries Sauvix

UNCREDITED

Julian Hudson, Barney Lawrence, Peter Caton, Dana Miche, Julian Larousse, Rose Pridmore, Dorothy Ottey, Ridgewell Hawkes, Trevor Steedman Marine Guards
Joanna Garcia, Ling Tai, Joycea Gobom, Arnold Lee, Russell Brook
..... Sea Base 4 Personnel
James Coombes Voice of Sentinel Six
Steve Kelly, Chris Wolff, Jules Walters, Mike Brayburn, Dave Ould Sea Devils
Gareth Milne Stunt Double for the Doctor
William Perrie, John Asquith Myrka*

* Perrie was the front, Asquith was the back

CREDITS

Written by Johnny Byrne
Incidental Music: Jonathan Gibbs
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Manager: Michael Darbon
Production Associate: June Collins
Production Assistant: Norma Flint
Assistant Floor Manager: Adrian Hayward
Engineering Manager: Alan Woolford [1-2]
O.B. Camera Supervisor: Alastair Mitchell [1-2]
O.B. Sound: Chris Holcombe [1-2]
Set Designer: Tony Burrough
Visual Effects Designer: Mat Irvine
Video Effects: Dave Chapman [1-4],
John Mitchell [3]
Vision Mixer: Nigel Finnis
Technical Manager: Alan Arbuthnott
Camera Supervisors: Bob Baxter,
Alec Wheal¹
Videotape Editor: Hugh Parson
Studio Lighting: Peter Smee
[credited as Lighting on 1-2]
Studio Sound: Martin Ridout
[credited as Sound on 1-2]
Costume Designer: Judy Pepperdine
Make-Up Artist: Jennifer Hughes
Script Editor: Eric Saward
Title Sequence: Sid Sutton
Producer: John Nathan-Turner
Director: Pennant Roberts
BBC ©1983

¹ Alec Wheal supervised Block One,
Bob Baxter supervised Block Two



'SILURIAN ICTHAR INTENDS TO LAUNCH AN
ATTACK FROM SEA BASE 4 AND LET
HUMANITY WIPE ITSELF OUT.'

Profile

MARK STRICKSON

Vislor Turlough

Turlough
ponders the
mystery of
Frontios.

Despite deciding at the age of 12 that he had no religious faith of his own, Mark Strickson would later joke that religion was the family business. Born 6 April 1959 in Ilmington, a Cotswolds village outside Stratford-upon-Avon, Mark's father John Strickson was

organist and choirmaster at Holy Trinity Church. Young Mark became a chorister there, attending church eight times a week. He had no acting aspirations, and his family did not have a television set in the house until he was 10. Strickson attended grammar school, which he hated, later reflecting he felt he had too much energy to sit and study.

Raised to be a musician, he took up many instruments, the French horn being his favourite. One day, when Strickson was 15, his brother Adam pulled out of an audition for the National Youth Theatre and Mark took his place. Impressed by Strickson's musical talents, the NYT said that they needed someone to write music.



Strickson thus took up writing scores for a year but was soon bitten by the acting bug. As he later related to *Doctor Who Magazine's* Steve Lyons and Chris Howarth in 1995: "Watching the NYT, I saw people of my own age doing it and I thought, 'I'd really like to try that.' The next year I did some acting with the theatre and then I applied to RADA."

Following three years at RADA, in 1979 Strickson joined a small theatre group called Mikron after replying to a job advert in *The Stage*. Strickson was one of three players joining founder Mike Lucas in the cast for two seasons, with Mark writing the music for both productions in that time, *Where's Our Cut?* and *Mud in Your Eye!* Strickson's Mikron days confirmed not only his love for performing, but for the great outdoors.

In the company for the 1979/80 season was a young actress Julie Brennon and she and Strickson became a couple, marrying in 1984.

After two years with Mikron, Strickson headed to London where he gained his first TV job, playing a PC in Granada's police series *Strangers* (shown September 1982). Soon after, he won the role of Terry, a Brummie ambulance driver, in twice-weekly BBC medical soap *Angels*. He appeared in six episodes at the start of its eighth season, airing from September 1982, before the production was struck by a crisis.

Actor Al Ashton, who played the major role of Terry's fellow ambulance driver Mike Hathaway, fell very ill and would be out of action for some time. Producer Julia Smith thought Strickson could, with some rewriting, take over Ashton's part.

Unsure whether to take the *Angels* job, Strickson's agent informed him he was also one of 80 actors shortlisted to audition for a new *Doctor Who* companion. Strickson



took matters into his own hands, knocked on the door of producer John Nathan-Turner and asked to audition for *Doctor Who* early.

Impressing both Nathan-Turner and script editor Eric Saward, he was offered the part of Turlough upfront, while Nathan-Turner continued to audition for another two weeks. Nathan-Turner's boyfriend Gary Downie was production manager on *Angels* and was able to recommend Strickson.

While auditioning for *Doctor Who*, Strickson also took the part of a racist thug in an episode of *Juliet Bravo*, shown October 1982.

Having successfully won the role of Turlough, Nathan-Turner initially wanted Strickson to shave his head, concerned his blond hair would be too similar to Peter Davison's on screen. Strickson said he would do so if he was suitably compensated for loss of earnings for the time it would take to grow back – with the BBC keen to save money, a metallic red washable hair-dye was eventually agreed upon. Strickson

Above: Turlough and Tegan support the Doctor through a crisis in *The Five Doctors*.



Above: Strickson's hair was dyed metallic red during his time on *Doctor Who*.

would later complain about a year of red pillows as the dye failed to wash out.

Strickson worked on *Doctor Who* from late August 1982 to early November 1983, 12 months of work plus some breaks. When he started on the show he was working in a pub on Kennington Road, and during breaks in shooting returned to working there. He only handed in his notice in January 1983, just before his début story *Mawdryn Undead* [1983 – see Volume 36] was broadcast. Turlough was an innovative companion, a mysterious alien stranded on Earth, compelled to kill the Doctor by the Black Guardian. But script editor Eric Saward, who had created the character, would later reflect that the idea lost its way. Strickson later told Richard Marson that he felt the scripts for Turlough foundered after the opening Black Guardian trilogy: “I spent most of *The King’s Demons* stuck in a dungeon and most of *The Five Doctors* stuck in the TARDIS. Turlough was a typical victim of television. In a show supposed to be geared to pace like *Doctor Who* and with more than one regular cast member, there wasn’t room for such a diverse, ambiguous character as Turlough.”

Strickson and Fielding tried manfully to make the companions more proactive and equal to the Doctor, as he explained to Jon Preddle and Paul Scoones of fanzine *Time Space Visualiser* in 1991: “John got us together round the table and said, ‘Look, I know what you’re doing, but we’ve got three Doctors. We cannot function like that, it’s impossible.’ So I had to become terminally stupid and so did Janet.” He bemoaned the lack of character depth – “The problem with *Doctor Who* is that it isn’t real acting,” he told TSV. “It does get very boring actually, because by necessity it is two-dimensional acting.” He was more impressed by *Frontios* [1984 – see page 90], a story that hinted at Turlough’s background, and his swansong *Planet of Fire* [1985 – see Volume 39] which revealed the character’s alien origins.

Strickson decided not to see out his 18-month contract and quit after 12 months. “With a whole new team coming in, and with Turlough having done all he could usefully do, it was time he should go.”

He would however later admit to Lyons and Howarth: “In retrospect, I would have stayed longer, but I was an impatient actor who probably thought it was easier to find work than it was, only because I’d had a rather good run.”

The actor saw little of his episodes at the time, since he and his wife were living on a boat without a television.

Although Strickson suffered typecasting for a year after leaving *Doctor Who*, he picked up some TV parts over the latter half of the 1980s including *Bergerac* (1985), independent film *Looking Back* (1985; later shown on Channel Four), an episode of *David Copperfield* (1986), *Strike it Rich* (1986), Yorkshire TV play *The Test* (1987), and *Casualty* (1988).

On stage he played one of his favourite parts, Oswald, in a national tour of Ibsen’s *Ghosts* in 1985. In 1989 he formed his own

theatre company Raw Deal to produce medieval play *Everyman* in London.

Strickson move on from acting in 1989. He emigrated to Australia to study for a Zoology degree at the University of New England. He studied the overwintering biochemistry of the light brown apple moth and graduated with first class honours. He also developed an external Theatre Studies course, which helped pay for his studies. The good weather and pace of life suited him and, as he told *DWB* interviewer Dallas Jones in 1993, he felt “less angry and tormented”.

He took some small acting roles while in Australia. Credits down under included *Cassidy* (1989), *GP* (1989), *Dolphin Bay* (1989), *The Saint* starring Simon Dutton (1990), *Police Rescue* (1993) and an episode of hit UK series *Minder* filmed in Australia (1993). He also appeared in adverts including one for British Airways.

In his personal life, he and Brennon had divorced. In the mid-90s he married Delny Britton, a doctor of Ecology living in Australia but originally from Worcester (and related to British actor Tony Britton). Despite the sunshine, Strickson had found Australia deeply consumerist and

so returned to the UK in 1995, hoping to work in natural history television. Strickson soon had two nature film treatments quickly commissioned; one was *The Ten Deadliest Snakes in the World*, a show made by Partridge Films and HTV Bristol, Strickson pursued a dynamic approach, using handheld cameras and seeking a new breed of host. Encouraging would-be Australian presenters to apply, they received a tape featuring an excitable, eccentric snake handler named Steve Irwin.

This crazy presentation style helped *The Ten Deadliest Snakes in the World* sell worldwide and launched Steve Irwin as a global superstar, until his untimely death from a stingray barb in 2006. Strickson found himself in demand worldwide as a natural history director and producer, working for Granada before becoming Head of Programmes at Oxford Scientific Films, where he'd win an Emmy.

While in 2004 working for a month at NHNZ (formerly the Natural History department of TV New Zealand) he began seeing Lisa Garvin, their Manager of Production. Eventually he relocated to New Zealand to marry Garvin and settled in Dunedin. The couple's son Tom was born in 2009. After three years at NHNZ the couple formed their own natural history film-making company 5to9 and their clients have included not only all the major UK broadcasters but also National Geographic, Discovery and Animal Planet.

Strickson's filming has taken him into dangerous situations with everything from crocodiles to pirates. He feels he often played Turlough on the edge, as this is how he sees himself. As he told Ben Cook (of *Doctor Who Magazine*): “I like living on the edge. I don't mind being in a hotel in Irian Jaya, with somebody machine-gunning at us. For a lot of people, that's hell. For me, it's hell, but also quite interesting.”

Left:
Turlough faces
a terrifying
past in
Frontios.





THE AWAKENING

▶ STORY 131

It's 1984 in the village of Little Hodcombe. A group of villagers are re-enacting scenes from the English Civil War. But their war games have gone too far, manipulated by the evil influence of the alien Malus.



Introduction

A quiet little village. A monstrous, gargoyle-like creature. A church that hides a sinister secret and is eventually destroyed. Despite the fact that it is apparently a complete coincidence, many have observed that *The Awakening* shares similarities with *The Dæmons* [1971 – see Volume 17]. This, allied with its historical trappings (a deadly re-enactment of a battle in the English Civil War) might give the impression that this is a traditional kind of adventure. Quite the opposite is true, however: the story revolves around a high-concept adversary, and is instigated by a companion who was quite ahead of her time.

Firstly, there's the Malus, whose huge face, wreathed in smoke, may well have inspired the Face of Boe (introduced in *The End of the World* [2005 – see Volume 48]) – or is that too a coincidence? It's a malevolent force that is feeding on the aggressive emotions generated by the war games in Little Hodcombe. Perhaps this

brings to mind another story from the 1971 series – *The Mind of Evil* [see Volume 16] where the Master's mind-parasite fed on the evil impulses in people's brains. It's certainly the *modus operandi* of a couple of more recent monsters. A speck of psychic pollen brings out the worst in the Doctor in *Amy's Choice* [2010 – see Volume 64], and the Minotaur in *The God Complex* [2011 – see Volume 69] preyed on his victims' deepest fears.

But we may never have encountered the Malus without Tegan. As we've seen in both *Kinda* [1982 – see Volume 34] and *Snakedance* [1983 – see Volume 36] she is susceptible to psychic influences, and it's she who asks for the Doctor to take the TARDIS to Little Hodcombe. Even more so than many latter-day companions, Tegan seems to be drawn to all sorts of alien weirdness. And like Rose, Martha, Donna, Amy, Clara *et al*, she comes with a family in tow. True, Jo Grant had an obliging uncle and Sarah Jane Smith had an eminent aunt, but we never saw them in *Doctor Who*. In her very first story, *Logopolis* [1981 – see Volume 33] Tegan arrives with her Auntie Vanessa; her cousin later gets her tangled up in the machinations of the Time Lord Omega in *Arc of Infinity* [1983 – see Volume 36]; and, in *The Awakening*, she's visiting her grandfather who is, unsurprisingly, in trouble.

The Doctor often travelled with a succession of untethered orphans. Tegan was different. Like the others, we grew to care about her during her time on the TARDIS, but reminding us that she has family, who are at risk when aliens attack, makes the stakes all the higher. ■

Right:
Tegan is reunited with her grandfather.



'A QUIET LITTLE VILLAGE.
A MONSTROUS, GARGOYLE-LIKE
CREATURE. A CHURCH THAT HIDES A
SINISTER SECRET.'

PART ONE

Jane Hampden is being chased by men on horseback dressed as Cavaliers. She hides in a barn where Ben Wolsey and Sir George Hutchinson find her. Jane asks Sir George to end their “war games”. [1]

The Doctor takes the TARDIS to the village of Little Hodcombe, so Tegan can visit her grandfather. They land in a crypt and emerge into a derelict church where there is an ominous crack in the wall. Venturing outside, they are captured by the “Roundheads” led by a man called Willow. [2]

They are taken to Ben’s house where Tegan learns that her grandfather, Andrew Verney, has gone missing. Tegan runs out and Turlough chases after her. Sir George arrives and explains that they are celebrating the day when the English Civil War came to Little Hodcombe. The Doctor dashes out. Tegan enters a barn where she sees an apparition of a wizened man. [3]

The Doctor is knocked over by a man in rags. The Doctor follows him to the church, where he hears the sound of battle – and a man bursts out of a priest hole. He is Will Chandler, from the year 1643. [4]

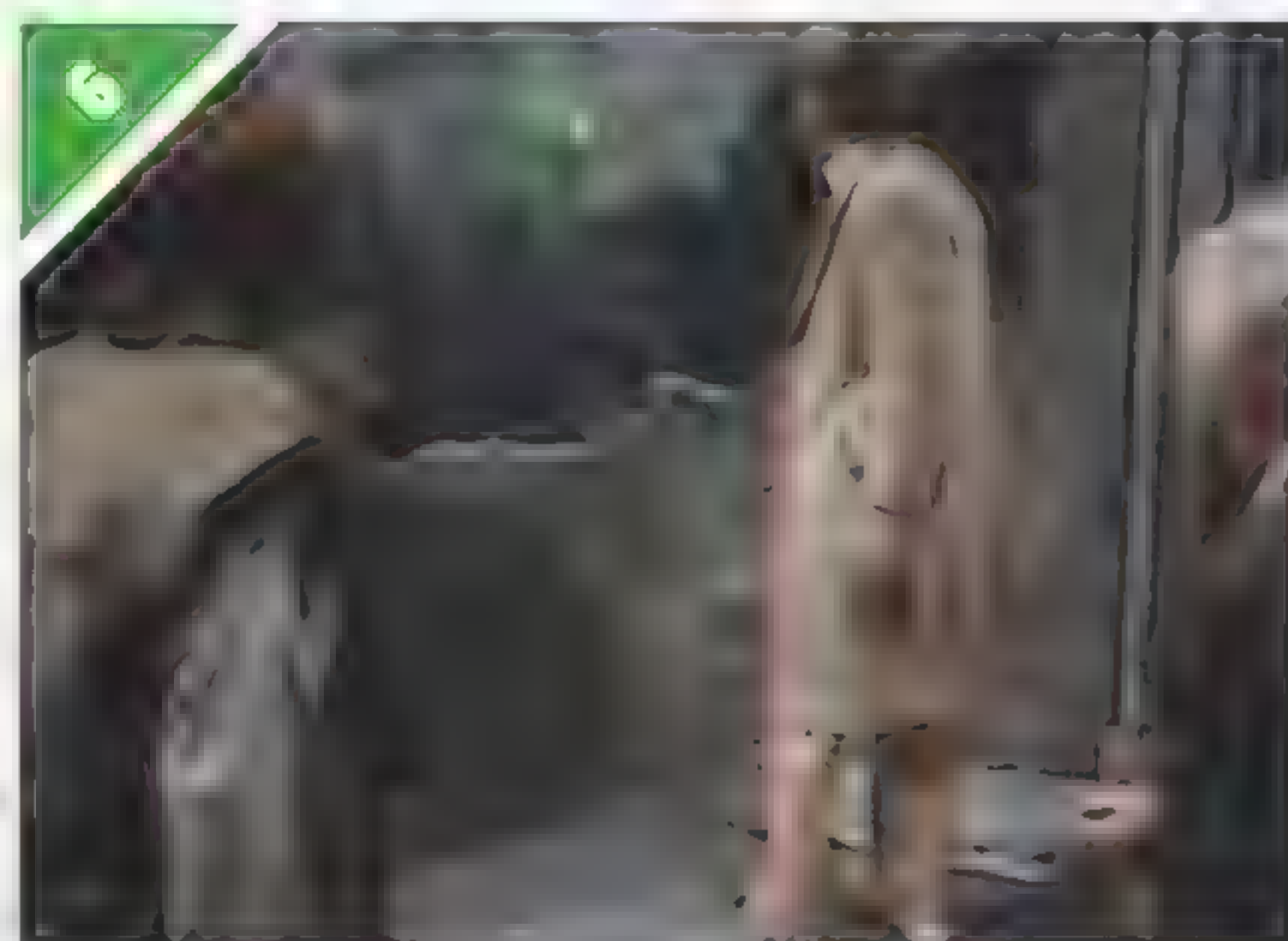
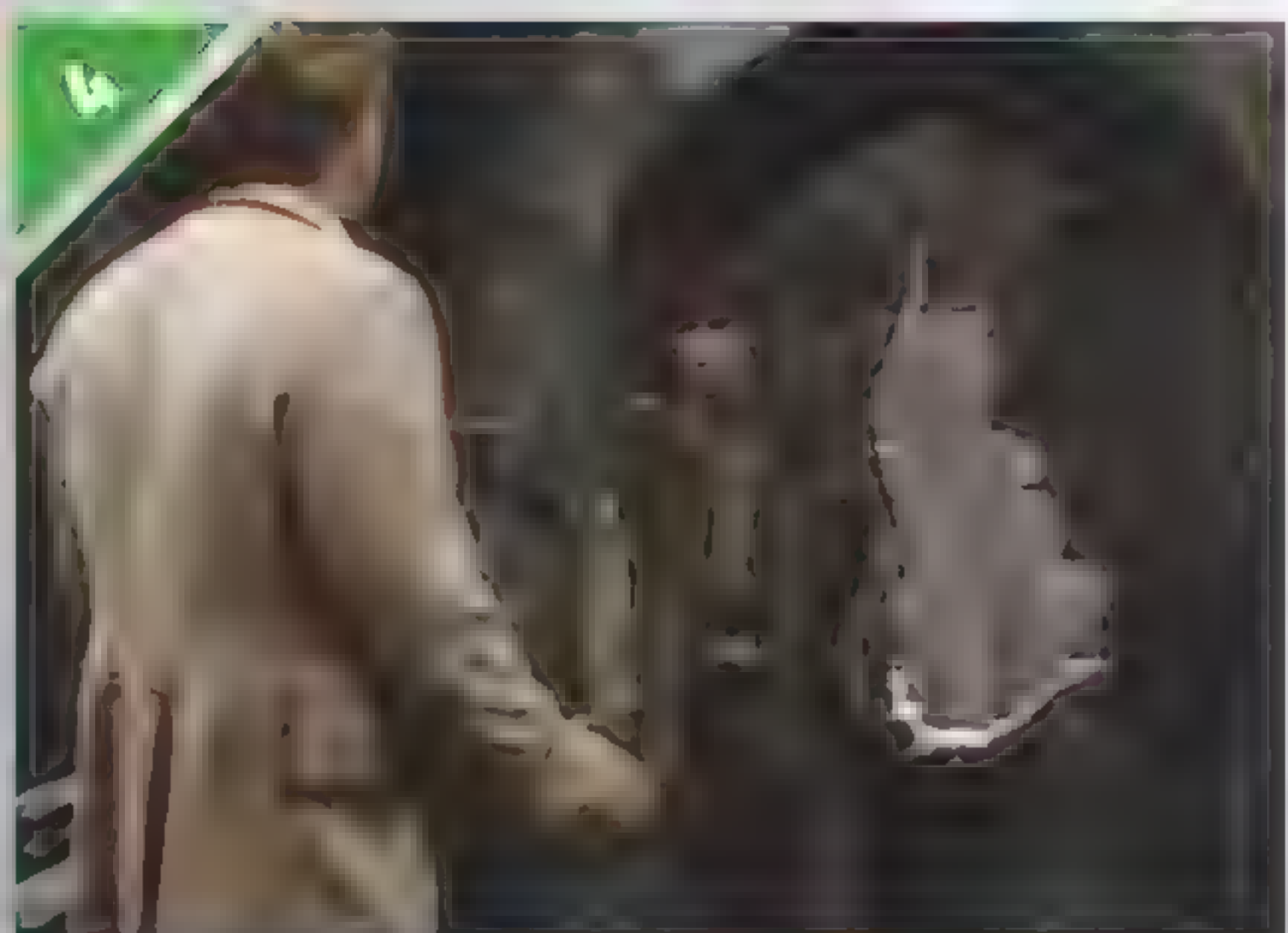
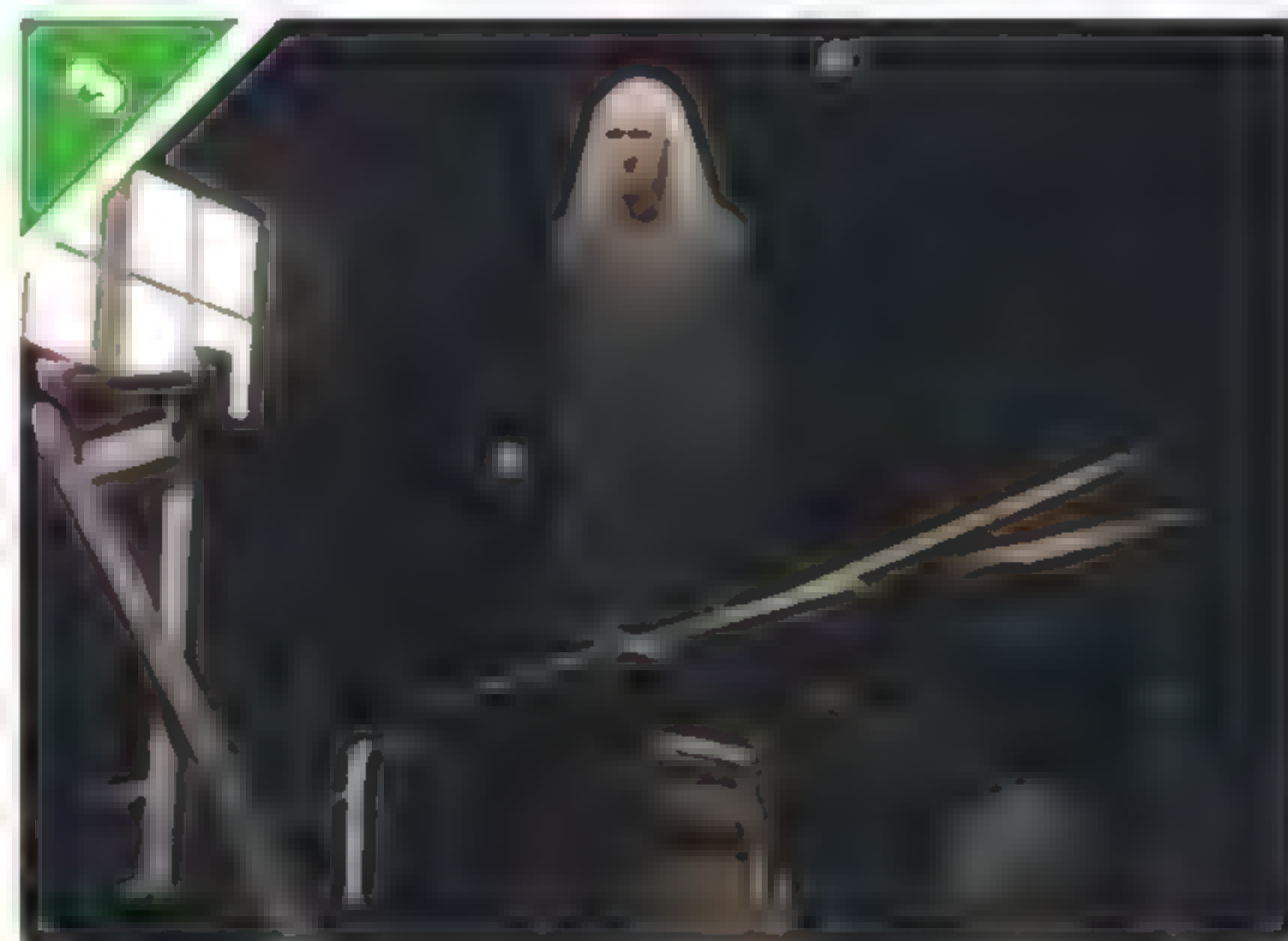
Tegan and Turlough arrive. The Doctor explains that 1984 has somehow become linked with 1643. He investigates the church with Will and discovers a secret passage. [5]

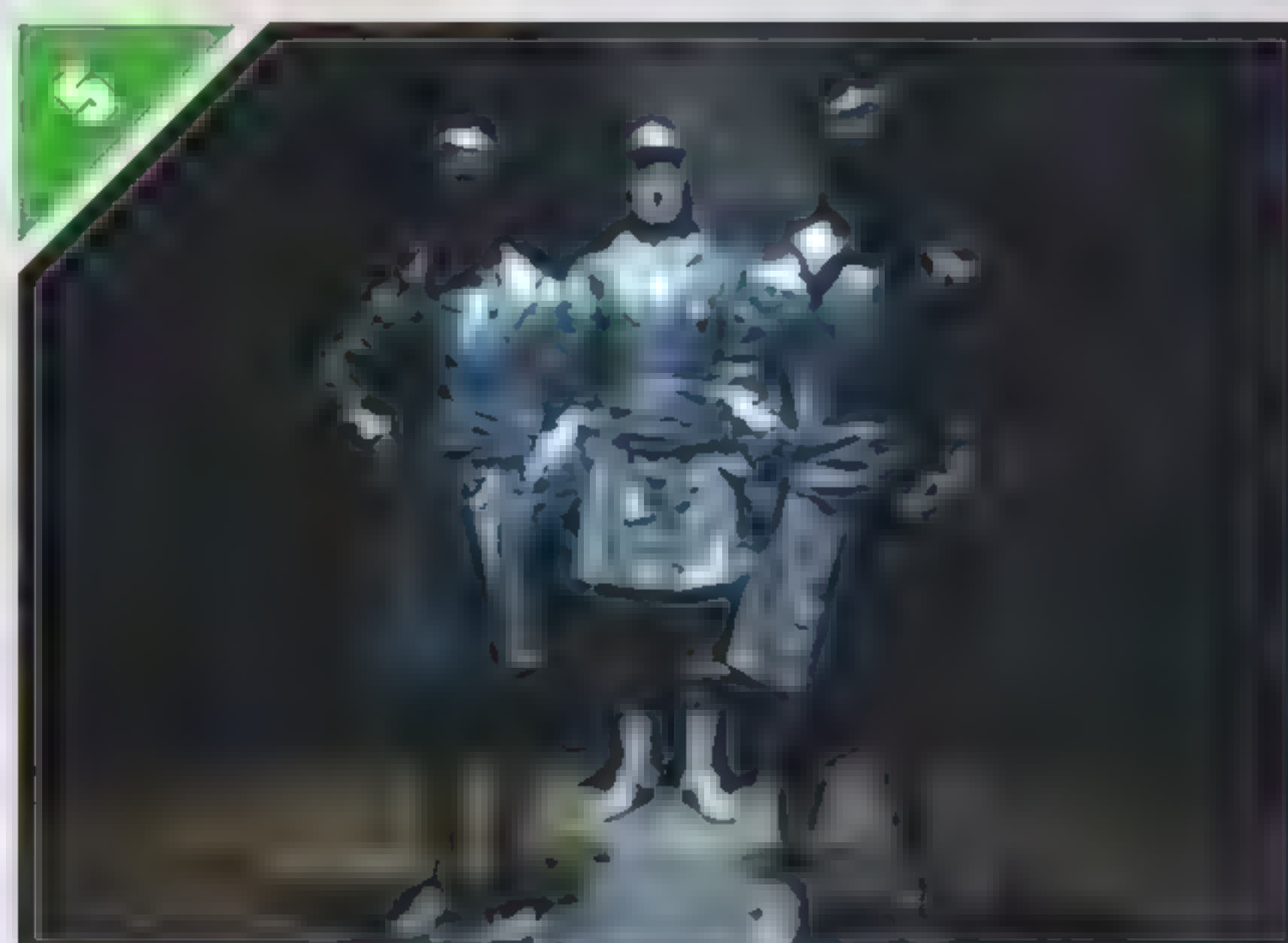
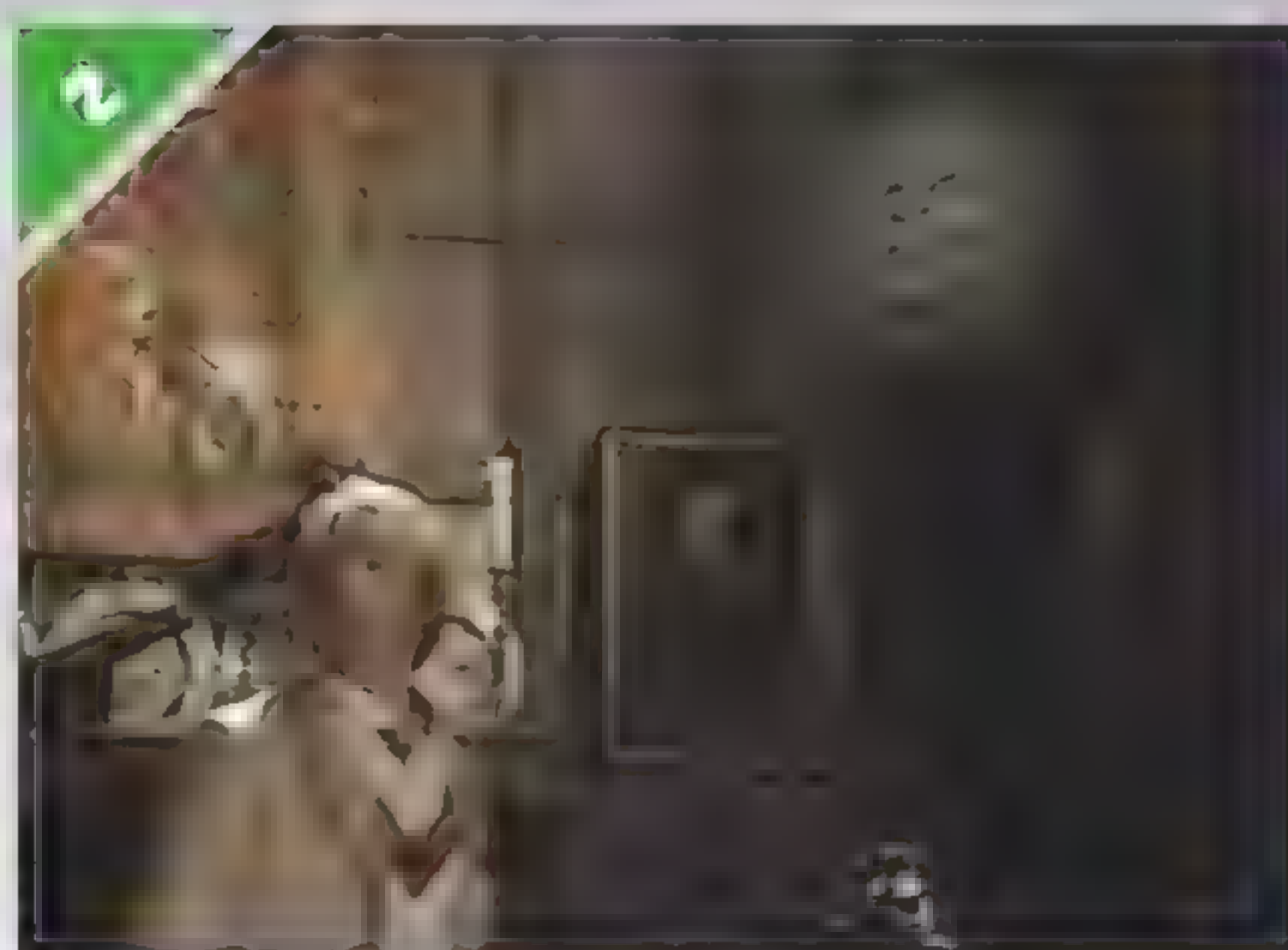
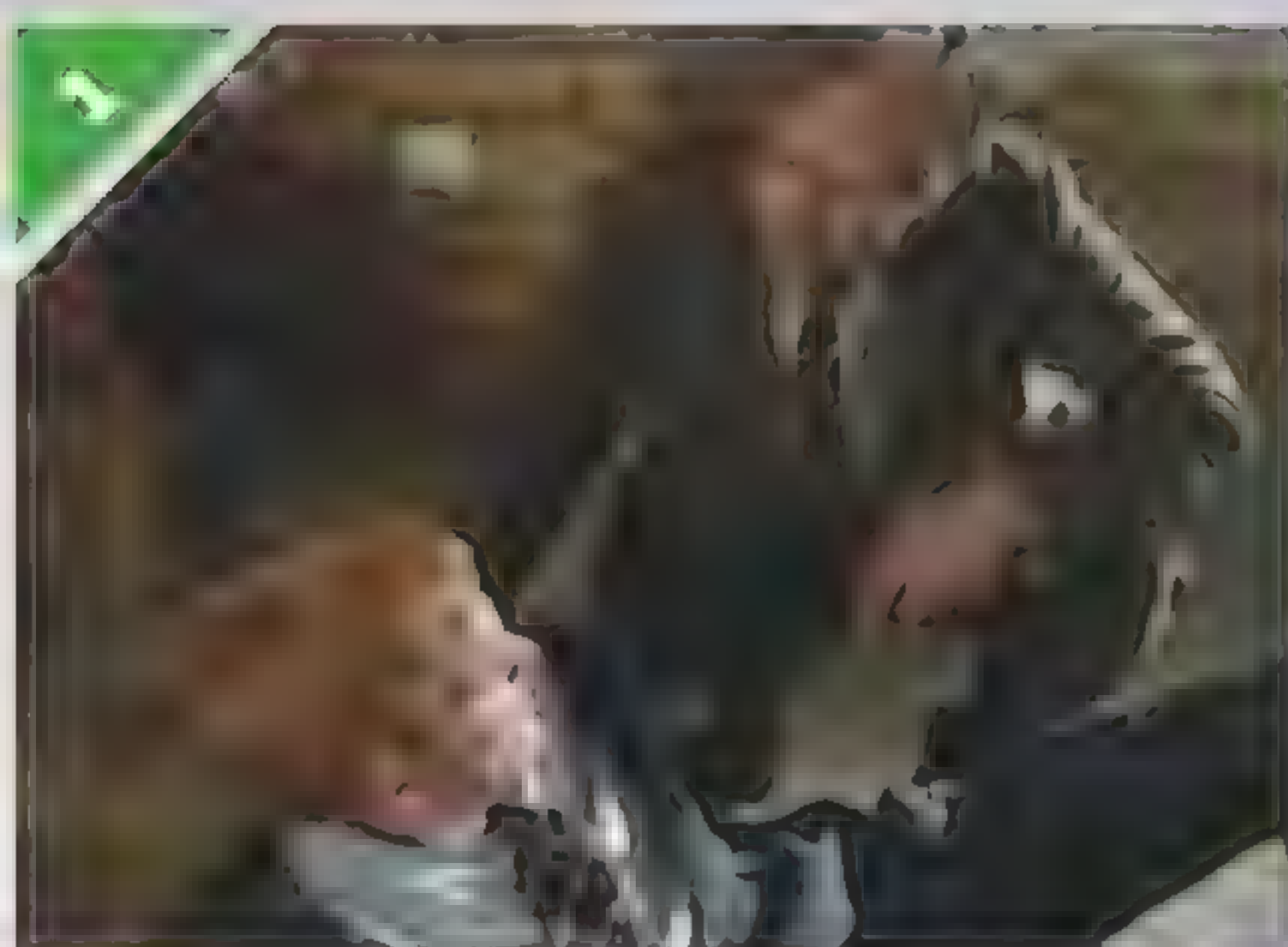
Jane, locked up in Ben’s house, finds the other end of the secret passage. She meets the Doctor and Will as they hide to avoid Sir George’s soldiers.

Tegan and Turlough return to the village where Tegan is captured by Willow. He orders her to dress as the Queen of the May.

The Doctor finds a ball of alien metal, Tinclavic, which he thinks is a remnant of a Hakol probe.

He returns to the church with Will and Jane – where the wall crumbles open, revealing a demonic face! [6]





PART TWO

The sound of battle resumes and Will flees in terror. Moments later, a ghostly Cavalier appears in the church and the Doctor and Jane run to the secret passage.

Turlough is caught and locked in a barn with Andrew Verney. [1]

The Doctor explains to Jane that the Malus is gathering psychic energy from the war games. They emerge in Ben's house where they confront Sir George. Sir George hands Ben a pistol, tells him to kill the Doctor and leaves. Ben lowers the gun – and a psychic projection of the Malus appears. [2]

The Doctor finds Will near the village green where some soldiers have built a bonfire. The cart arrives with the Queen of the May – but it's not Tegan, it's a straw man. Will fends off the soldiers with a burning brand before escaping in the cart with the Doctor and Ben. [3]

Turlough and Andrew escape from the barn and head to the church.

The Doctor, Will and Ben meet Tegan and Jane at the church and hurry into the TARDIS – to find a Malus creature clinging to the wall. [4] The Doctor uses the TARDIS to cut off the Malus' supply of psychic energy.

The Doctor and his friends return to the church as the Malus summons three ghostly Cavaliers. [5] Sir George bursts in and the Doctor appeals to him to resist the Malus. [6] As Sir George stumbles, Will shoves him towards the Malus. Sir George is killed and the defeated Malus is programmed to self-destruct. The Doctor and his friends manage to get away in the TARDIS, moments before the church explodes.

In the TARDIS, Ben, Willow and Jane make their peace. All that remains is to return Will to his own time. But first Tegan wants to spend some time with her grandfather – and Turlough fancies a cup of tea.



THE AWAKENING

'A PRESENT-DAY CIVIL WAR
COMMEMORATION DESCENDS INTO
HORRIFIC SEVENTEENTH-CENTURY
SAVAGERY.'

Pre-production

Lake District writer Eric Pringle, a regular viewer of *Doctor Who*, had first been commissioned to write a script for the series in the late summer of 1975 – *The Angarath*, a four-part story intended for the 1976/7 series. Because Pringle was a new writer, only the first two scripts were commissioned initially – on Monday 11 August 1975, to be delivered by Wednesday 1 October. Pringle delivered his scripts on Saturday 27 September, but heard nothing for some time – largely because script editor Robert Holmes was heavily involved in problems with *The Hand of Fear* [1976 – see Volume 25] and its replacement, *The Seeds of Doom* [1976 – see Volume 25]. Pringle therefore went ahead and completed Parts Three and Four without a commission, submitting these on Wednesday 10 March 1976. Producer Philip Hinchcliffe informed Pringle that they were not what was wanted on Wednesday 23 June 1976; the serial was not developed further

War game

Six years later, Pringle was encouraged to submit material for the show once more by his agent Peter Bryant, himself a former *Doctor Who* producer and story editor. Pringle sent two four-part ideas ‘on spec’ to script editor Eric Saward in August 1981; both were written for a Doctor travelling with two female companions and one male, the Tegan/Nyssa/Adric line-up being then the most recent on screen. The first of these ideas was called *War Game* (also possibly known

as *Poltergeist*), which arose from Pringle’s fascination with the English Civil War. The crux of the story had the two time periods of the seventeenth and twentieth centuries becoming entangled, with a present-day Civil War commemoration descending into horrific seventeenth-century savagery. (In the finished programme, the fictional battle at Little Hodcombe takes place on 13 July 1643 – the same day that Prince Maurice, commander of the Royalist Forces in Gloucestershire, defeated the Parliamentarian Sir William Waller at the Battle of Roundway Down, near Devizes.) The events were to occur in an English village, drawing upon Pringle’s local knowledge of the Lake District; the author also wanted to create a new sort of monster which used psychic powers. (The other storyline, *The Darkness*, was allegedly a Dalek serial.)

Below:
The Doctor is captured by the ‘Roundheads’





Above: Sir George supervises the preparations for the burning of the Queen of the May.

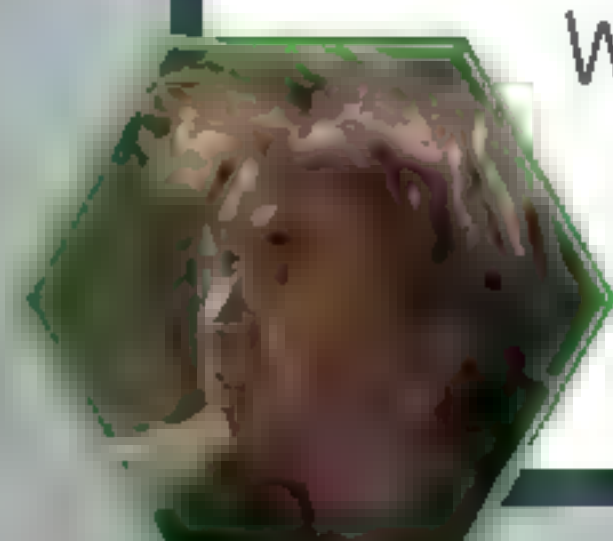
With work underway on the last couple of serials of the 1983 series and storylines being commissioned for use in the 1984 series, Saward did not immediately respond to Pringle's submissions; indeed, Bryant followed up the matter on Pringle's behalf in November. However, with the bulk of the 1983 series underway or delivered by the early spring of 1982, Saward was able to look forward to planning the stories for 1984 – and was attracted to *War Game* because of the idea that the past could be stored up within the stone of buildings. Pringle was invited to

new stories. Equipped with a format guide for the 1983 series giving further details for Turlough, Pringle was commissioned to write a four-part scene-by-scene breakdown of *War Game* on Wednesday 3 March 1982.

Pringle developed the breakdown over the next few months, becoming slightly worried that, in its more detailed form, there was insufficient material to sustain a full four-part story. This was duly submitted to Saward (whose summer was largely devoted to rushing *Mawdryn Undead* [1983 – see Volume 36] into the schedules at short notice after a story called *The Song of the Space Whale* collapsed) on Friday 16 July. On Wednesday 1 September, Eric Saward wrote to Pringle saying that he liked the outline for *War Game* – but, fearing it might prove expensive to produce, he wanted to discuss it with Pringle before commissioning him. After a further meeting to discuss the serial's content, Saward commissioned Pringle to write the first episode's script on Thursday 2 September with a guarantee that the remaining three scripts would be given the go-ahead on the basis of the first.

Connections: A day to remember

► In *The Awakening*, 13 July 1643 is given as the date that “the English Civil War came to Little Hodcombe”. On this date in history, the Battle of Roundway Down in Wiltshire took place, with the Royalists as the victors.



London to discuss *War Game* with Saward, who outlined the show's new supporting cast: Adric was soon to be ‘killed off’ in *Earthshock* [1982 – see Volume 35], Nyssa was being written out in *Terminus* [1983 – see Volume 37] (scripts for which had only just been delivered); meanwhile, back in May 1981 a new companion called Turlough had been created for inclusion in the

Pringle delivered the first script on Wednesday 10 November, and had already started writing the second when Seward contacted him to discuss the project's progress. The script editor now believed that the story did not work in four parts; Pringle had not set up the situations properly, and characters were interacting without any real reason. Producer John Nathan-Turner agreed that the story lacked impact in its current form, although Pringle had tried very hard to develop it. In late 1982, it was formally decided to make *The Awakening* the 1984 series' two-parter, and Pringle was asked to combine his completed scripts for the first two instalments to make up Part One, with the remaining narrative making up Part Two. There were no major changes to either the content or the narrative, and both writer and script editor agreed that the two-part form suited the material better. The first script for *War Game* was accepted on Thursday 2 December 1982, on the understanding that Pringle would undertake rewrites; Pringle delivered Part Two and then redrafted Part One as guided by Seward. Part Two was commissioned on Friday 3 December with Part One being re-commissioned on Monday 13 December.

Revealing the Malus

The serial's title became *The Awakening* early in 1983. Seward received the scripts for the revised Episode One along with Episode Two from Pringle on Friday 7 January 1983, but they were overlength and Seward was not entirely happy with them. Seward worked extensively on the two scripts over the next couple of weeks, adding various continuity aspects to Part One and restructuring Part Two. Seward's additions included a scene

in Part One that featured the Doctor's new robot companion Kamelion (having been added to the TARDIS crew in *The King's Demons* [1983 – see Volume 37], problems with the mechanical prop had already necessitated the character's rapid removal from other stories). Seward, keen to emphasise the science-fiction aspects of the Malus' presence on Earth, and detract from its representation as an agent of the Devil, inserted comments about the Hakol probe being constructed from the metal tinclavic – as mined on the planet Raaga by the Terileptils, the monstrous villains of Seward's own story *The Visitation* [1982 – see Volume 35] (the reference was intended to maintain the creatures' profile in the series' mythology, in anticipation of their possible reappearance). Seward sent the rehearsal scripts to Pringle

Bool



Connections: Wrong month

► Traditionally the Queen of the May is crowned on the first day of May, but in *The Awakening*, Sir George decided to enact the traditional ceremony in July!



on Wednesday 27 April, apologising for the extensive revisions to his originals. Pringle thought the rewrites confusing, Saward's further condensing of the story making the narrative appear rather rushed.

In the rehearsal script, the 'worn carving' on the church pulpit gives the Doctor's team the first hint of the Malus'

appearance, showing a man retreating from 'a distorted mask-like... inhuman image'. The intention was that the Malus' face should emerge from the fabric of the church wall itself, rather than be behind it. The original Part One cliffhanger had the crack splitting 'wide open' and flipping up 'like a huge eyelid. A baleful, gigantic eye glares at the Doctor' (the second eye was to be exposed at the start of Part Two). There was little description of the Malus in the script, although in Part Two it was noted that 'its grotesque shape almost seems to throb as it grows stronger, gorging itself on the fear and panic'. When the small Malus

Below:
Will Chandler,
boy out of time.



in the TARDIS was destroyed towards the end of Part Two, the script indicated that: 'Suddenly the Malus erupts. Mucus pours from its mouth.'

Of the characters, the script described Jane Hampden as wearing 'shirt jeans and boots... a forceful, down-to-earth school teacher'. 'Colonel' Ben Wolsey was 'a huge man, dressed like one of Cromwell's Ironshirts... a burly, gentle, mild-mannered farmer of about forty'. The nominal villain, Sir George Hutchinson (at one point Sir John Hutchinson), was introduced as 'a dapper, military man with a Cavalier moustache and no-nonsense authoritative manner. He speaks with the confident assertiveness of a man used to instant obedience.' Hutchinson's aide, 'Sergeant' Joseph Willow, was 'his land agent and general henchman... a solid, florid man'. Tegan's grandfather Andrew Verney was described as simply 'an old man in twentieth-century clothes' (distinguishing him from the bulk of the villagers participating in the war game).

Seventeenth-century youth

One character to whom much attention was paid was young Will Chandler, 'a youth in seventeenth-century clothes... a truculent but good-humoured lad, who speaks with a thick, antiquated burr'. All of Will's dialogue was written out phonetically, examples being: "What took ee zo long? I bin in thur for ages"; "'S a pret hole, inner? I 'id from vightin"; and, "Year sixteen unnerd and vorty... three."

By May 1983, *The Awakening* was confirmed as the second serial of the 1984 series, and its director as Michael Owen Morris, working on what would prove to be his first *Doctor Who* serial. This was a big break for Morris, a former actor who

'JANE HAMPDEN... 'A FORCEFUL,
DOWN-TO-EARTH SCHOOL TEACHER'.'

Right:

The Doctor speaks treason – fluently!



had previously been a production assistant on *The Pirate Planet* [1978 – see Volume 29] and had just completed the BBC’s directors’ course; he was invited into John Nathan-Turner’s office to be told: “If you get rid of those terrible Hush Puppies you’re wearing, you can direct a *Doctor Who*.” Morris would go on to work on *Juliet Bravo*, *Tenko Reunion*, *Campion* and *Medics*, becoming a senior figure in the BBC Drama Department.

Design

The designer allocated to *The Awakening* was Barry Newbery, a *Doctor Who* veteran who had worked on the very first *Doctor Who* serial in 1963 and many others since, most recently *The Invisible Enemy* [1977 – see Volume 27]. *The Awakening* was to be one of Newbery’s final BBC assignments, and he retired soon after. Make-up designer Ann Ailes (AKA Ann Ailes Stevenson) had previously worked on *The Face of Evil* [1977 – see

Volume 26], while costume designer Jackie Southern was new to the series. Visual effects were originally to be handled by John Horton, who had worked on a total of eight *Doctor Who* serials between *Spearhead from Space* [1970 – see Volume 15] and *Logopolis* [1981 – see Volume 33]; however, on Friday 3 June, Nathan-Turner wrote to departmental head Michael John Harris, asking for a different designer to be allocated to *The Awakening* since Morris had clashed with Horton on a previous production and was reluctant to have him on the team. Horton’s replacement was Tony Harding, who had previously worked on *The Invisible Enemy*, *The Power of Kroll* [1978/9 – see Volume 30], *State of Decay* [1980 – see Volume 33] and *The King’s Demons*.

Of the regular cast, Morris knew Peter Davison from their work together on *All Creatures Great and Small*. Cast as Miss Hampden, Polly James, best known as Beryl in the BBC sitcom *The Liver Birds* between 1969 to 1974, was the main guest

star for the serial. The role of Hutchinson was offered first to Anthony Valentine (a star of *Colditz* and *Raffles*), then to Clifford Rose (star of *Secret Army* and its spin-off *Kessler*) on Monday 4 July. Rose, who had appeared as Rorvik in *Warrior's Gate* [1981 – see Volume 33], turned down the part on the grounds that he could not ride a horse. It seems also to have been rejected by Charles Kay (with whom Morris had worked on BBC1's *Fall of Eagles*) before being accepted by Denis Lill, previously Dr Fendelman in *Image of the Fendahl* [1977 – see Volume 27] and a regular in *Survivors* (on which Morris had been an assistant floor manager). Glyn Houston, who had played Professor Watson in *The Hand of Fear* [1976 – see Volume 25], also returned to the series, here playing Ben Wolsey, and cast since Morris knew him socially via relatives. The part of Andrew Verney was originally offered to veteran actor Maurice Denham, but ultimately went to Frederick Hall. To play the part of young Will Chandler, Morris recalled an

actor called Keith Jayne, with whom he had worked on *The Onedin Line*; Jayne had played many juvenile roles, such as in Southern Television's *Scarjack* (Jayne was soon to work with *Doctor Who* co-star Janet Fielding again, in Central's *Murphy's Mob*). The Drama Early Warning Synopsis for the serial was issued on Thursday 7 July, promoting Lill, James and the Malus as major selling points. No transmission dates had been fixed, other than its being the second serial of the new series.

On Monday 16 May 1983, BBC head of series David Reid wrote to John Nathan-Turner, saying: 'I urge you to be careful with this story... many of the images... are pure horror movie and you run a great risk of making this too frightening for your TX time'. ■

Connections: War after war

► The English Civil War comprised three individual wars. *The Awakening* takes place in 1643, the second year of the first war which took place from 1642-1646. The Roundheads were the supporters of parliament and wanted a constitutional monarch, and the Royalists supported the absolute monarchy of Charles I.



Left:
The Doctor
and Jane
face a psychic
barrage.

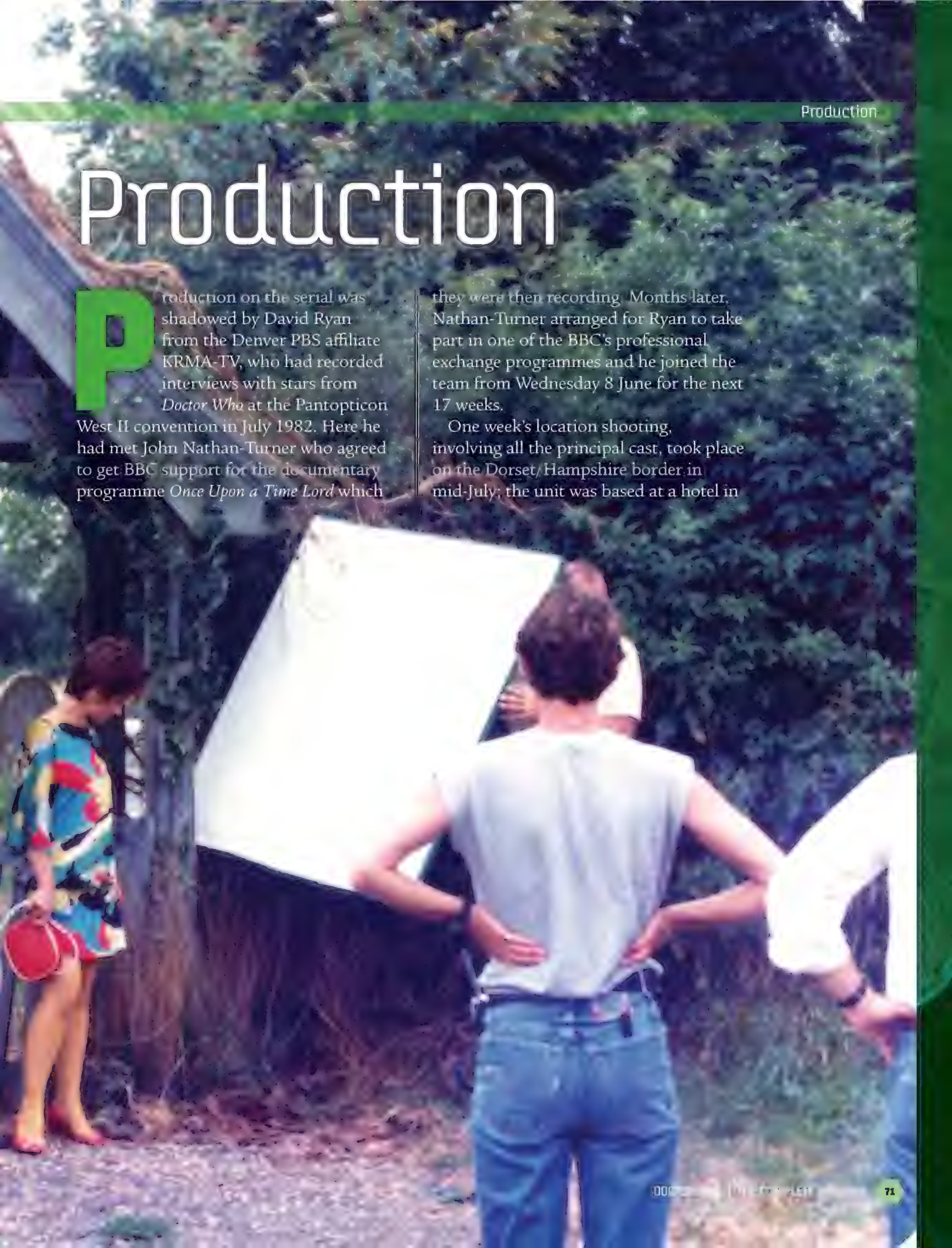
'THE BBC REQUESTED
THAT THE USUALLY
WELL-KEPT CHURCHYARD BE
LEFT UNTENDED FOR
SEVERAL WEEKS PRIOR
TO FILMING.'

Production

Production on the serial was shadowed by David Ryan from the Denver PBS affiliate KRMA-TV, who had recorded interviews with stars from *Doctor Who* at the Pantoicon West II convention in July 1982. Here he had met John Nathan-Turner who agreed to get BBC support for the documentary programme *Once Upon a Time Lord* which

they were then recording. Months later, Nathan-Turner arranged for Ryan to take part in one of the BBC's professional exchange programmes and he joined the team from Wednesday 8 June for the next 17 weeks.

One week's location shooting, involving all the principal cast, took place on the Dorset/Hampshire border in mid-July; the unit was based at a hotel in



Connections: Nasty name

► The name 'Malus' has its origins in Latin and can have several different meanings, including a genus of apple tree; something bad or evil; a pole or a mast; or a financial payment for a performance.



Fordingbridge, Hampshire, just south of Salisbury. The initial venue was Tarrant Monkton, a village near Blandford Forum in Dorset, west of the unit hotel, but nothing was filmed on the first day, Monday 18 July, which was used to give Lill, Houston plus fellow actors Jack Galloway, Christopher Saul (an old college friend of Morris' who replaced the originally cast John Patrick

at short notice) and Christopher Wenner (a former *Blue Peter* presenter) time to familiarise themselves with the horses they were required to ride. Galloway, playing Sir George's right-hand man Willow (and a 'giggler' on set), had assured the crew

that he could ride a horse when he got the part, but it was soon clear that he was terrified of being in the saddle. Lill was more accustomed to horses, but was not prepared for the seventeenth-century saddle, nor its high pommel which cracked one of his ribs when his horse squeezed the actor under a tree during filming. Back in London, a readthrough was held for the remaining cast in Room 102 at the Acton rehearsal rooms, with Eric Pringle in attendance. From 3pm to 3.30pm, Peter Davison and Mark Strickson pre-recorded their Kamelion dialogue during a dubbing session on *The Five Doctors* at Television Centre's Sypher Studio.

The remaining cast and crew departed by coach from Television Centre at 8.00am the following morning to travel

Right:

Turlough peers on to the village green.



to Tarrant Monkton. The Part One scene in which Tegan and Turlough are pursued by the troopers was shot at 1.00pm at the ford in Tarrant Monkton; all four horses were needed for this sequence, plus a towel and change of shoes for Fielding (who wore the same costume from the preceding serial, *Warriors of the Deep* [1984 – see page 16], for most of the story). The unit then travelled south to St Bartholomew's Church at Shapwick near Wimborne Minster in Dorset, where the Reverend Monds had agreed to allow filming, although certain parts had been declared 'no-go' areas and roped off. As the church in the story was supposed to have been abandoned, the BBC requested that the usually well-kept churchyard be left untended for several weeks prior to filming. It was restored to its original state and the lawns mown after the filming was concluded, at the BBC's cost.

Church

A short Part Two scene showing Will running across the meadow beside the church was filmed before the crew shifted to the Shapwick Village Cross (opposite the Anchor Inn) to shoot the Part One sequence involving Wolsey and Willow's patrol. It was then back to the church to film Tegan and Turlough emerging from the crypt in Part One; here, the unit also set up a fake lychgate and removed the church's noticeboard, to be ready for filming the next day. Shooting wrapped at around 6.00pm, when both lead actor Peter Davison and guest-star James arrived. Davison was accompanied by his wife, actress Sandra Dickinson.

Shooting on Wednesday 20 July began at St Bartholomew's at 9.00am. Davison wore a new version of the Doctor's costume, the original having presumably been left



on Sea Base 4 during *Warriors of the Deep*; the pullover had broader stripes than the original, and the shirt now had green lining, as opposed to red. Scenes filmed in the morning included the TARDIS crew emerging from the church in Part One (for which extra John Kearns was made up as the half-blind seventeenth-century plague victim, with a latex appliance placed over his left eye), the Doctor and Will ducking inside the crypt later in the same episode, Tegan and Jane Hampden entering the church in Part Two, and the Doctor's party drawing up at the lychgate in a horse-drawn cart. This last scene resulted in one of *Doctor Who*'s most notorious out-takes. Distracted by its mare, which was standing in the adjacent field, the horse was at first reluctant to approach the lychgate; the mare was then brought into the churchyard and kept out of shot, the thinking being that the horse, attracted to the mare, would then happily perform. On the next take, although the required shot of the Doctor's party arriving was

Above:
A phantom
from the past.



Above: The three regular cast members take time to chat between takes on location.

achieved, the horse continued on through the fake lychgate towards the mare in the churchyard – demolishing it with the cart it was dragging behind it.

While the lychgate was being repaired and re-erected, the crew moved to Bishops Court Farm in Shapwick, where a barn door had been pre-strengthened the previous day (the building was Georgian, as opposed to the Tudor construction which had been sought). Here, Fielding acted out the scene in which Tegan's bag is grabbed by the half-blind man, after which she went to change into Tegan's Queen of the May outfit. The opening scene, where Jane is confronted by Sir George's men, was filmed next, with a planned shot of Sir George dismounting from his horse having to be abandoned. This was followed by a short Part One scene featuring Turlough outside Wolsey's farmhouse. Work wrapped for the day with the Part Two sequence showing Tegan, Wolsey and Jane departing the farmhouse on the horse and cart.

The busiest day was Thursday 21 July, when cast and crew relocated to the

village of Martin, near Fordingbridge, Hampshire (the weather was notably sunnier than on the preceding days, causing noticeable contrast changes in the finished programme). Shooting on the village street began at 8.30am with the scenes showing Turlough and Tegan on the run in Part One. A glass shot of the distant church was featured in the next sequence filmed on Martin Drove End in which the Doctor catches sight of the half-blind man. The crew then moved to the village green, which the locals feared would be damaged during the various action sequences planned. The green was the site of the main location photocall, although the reporters who turned up paid more attention towards Peter Davison's wife – much to John Nathan-Turner's irritation.

Davison's departure

After shooting a Part One scene in which Turlough watches the troopers, the remaining green scenes were shot in sequence. Two drummers, Sergeant Cooney and Drummer Tuite, were supplied by The Piping School at the Guards Depot in Brookwood, Surrey. They wore costumes supplied by the BBC but brought their own drumsticks. The final shot of the day was an insert filmed at the nearby Martin Down: the trooper on the hillside seen by the TARDIS crew as they emerge from the church in Part One. Fielding and James departed after the long day's shoot, all their scenes now completed.

The final filming day, Friday 22, was spent back at Martin, shooting inside and outside a stable at the rear of Lamers Cottage from 9.00am; the only cast required were Strickson, Hall, Lill and Saul. Part One's opening tracking shots

showing the horses' hooves pounding across the countryside was then filmed at Bottlebrush Down. This was achieved by having the horses gallop along a wide grass verge by the side of a road, with the camera mounted on a Citroen 2CV which drove along beside them. The remainder of the day was spent shooting the scenes in the hut where Turlough and Verney were held prisoner – scenes which had originally been intended to be recorded in the studio. With over 11 minutes'-worth of the whole serial captured on 16mm film, the crew returned to London that afternoon. The only other filmed work was the Part Two model shots depicting the destruction of the church which was undertaken by Harding's visual effects crew. The model was made in plaster by Visual Effects assistant George Reed, who took numerous reference photographs at the Shapwick location. The miniature sequence itself was filmed on a model stage at the Visual Effects workshop on Western Avenue.

Over the weekend of Friday 22 to Sunday 24 July, John Nathan-Turner was in Columbus, Ohio, appearing alongside other guests such as Anthony Ainley (who played the Master) and director Fiona Cumming at the Panopticon West III convention.

Rehearsals for studio recording began on Saturday 23 at Room 602 of the BBC's Acton Rehearsal Rooms and would continue until Tuesday 2 August. The character of Will was proving very popular with cast and crew, and apparently consideration was given to making him a regular companion – but the idea would be abandoned on the grounds that Will offered no unique and particular skills, and the production team thought that the audience would soon tire of him.

On Thursday 28 July, just before rehearsals began, a press call was held

outside the BBC Acton Rehearsal Rooms to announce Peter Davison's departure from the role of the Doctor. Having watched other actors coming into the Acton facility to do many diverse plays and series while he remained on *Doctor Who*, the actor had decided not to accept the offer to play the character for a fourth year in the spring; consequently, Davison's Doctor was to be written out in the penultimate serial of the new season, to be shown in March 1984. Speaking on the BBC lunchtime news (with illustrative clips from Part Four of *The Visitation* [1982 – see Volume 35]), Davison explained that he wanted to move on to avoid stereotyping in his subsequent career. As he had on the announcement of Tom Baker's leaving in 1980, John Nathan-Turner stated that he would not rule out a woman playing the Doctor. Most newspapers carried the story the following

Below:

The Doctor and Colonel Wolsey ponder their predicament.



morning including *The Times* ('Dr Who actor to quit series'), *Daily Express* ('Dr Who is running out of time'), *Daily Mail* ('Time Runs Out For The Doctor'), *Daily Star* ('After Dr Who... Dr Her?') and *The Sun* ('Dishy Dr Peter Says Ta-Ta To Tardis!'). After rehearsals on Friday 29, Davison and Nathan-Turner travelled to Television Centre to speak to Fran Morrison as part of the regional news programme *South-East at 6*.

'A perfect choice now that he's retired,' was the caption to a cartoon in *The Sun* on Saturday 30 July; Bernard Cookson's item depicted outgoing Labour leader Michael Foot dressed as William Hartnell standing outside the TARDIS in a television studio where two cameramen had a newspaper announcing: 'New Dr Who to be older and more eccentric.' Although actor Colin Baker had already been cast as Davison's replacement, his announcement was deferred for several weeks to give the series two lots of news

Below:
Jane has a
history lesson.



coverage. Consequently the press began to speculate on the identity of the actor who would play the Sixth Doctor; Brian Blessed was rumoured to be a possible choice in various papers, including the *Daily Express* on Monday 1 August. Peter Davison and Sandra Dickinson appeared on BBC1's *Breakfast Time* on Wednesday 3 August, with Davison's work on *Doctor Who* illustrated by an extract from Part One of *Terminus* [1983 – see Volume 37] during his chat with Frank Bough, Selina Scott and Mike Smith.

Crack in the wall

Studio recordings took place in BBC Television Centre's Studio 6 between Thursday 4 and Saturday 6 August. Work began on the barn set. The Colour Separation Overlay (CSO) technique was used to achieve the spectral appearance of an old man in Part One; the flickering blue squares superimposed over the picture were created on a BBC Microcomputer. Evening recording continued with all the scenes set in the underground passage connecting Wolsey's farmhouse to the church crypt. Three early Part One scenes in the church nave were recorded next. The church set was huge, taking up most of the studio; standing 25' high, it incorporated three perspex mock-up stained-glass windows plus various stock elements, such as the pulpit, onto which a carving of the Malus had been added. Unable to make the Malus' face emerge from the wall, Newbery had considered having the Malus rising up from the foundations of the church, but the nave could not be erected as a rostrum set. Eventually it was decided to place Harding's large Malus face behind a pre-cracked wall. Parts of the wall could also be broken away for the scene in which Will first emerges from the priest hole.



Left:
Ever get the
feeling you're
being watched?

Two versions of the Malus, as designed by Tony Harding after traditional church gargoyles (including some pointed out by Barry Newbery on the location recce), were made by UNIT 22/Imagineering, an Oxfordshire-based specialist props firm. Cast in fibreglass, the large version, seen behind the church nave set could tilt, move its mouth and had moving eyelids and illuminated eyes. Rubber tubes running behind the face allowed smoke to be pumped through the mouth and nostrils. The smaller version was a rubberised glove puppet; Imagineering was disappointed that it did not feature in more than a few brief TARDIS scenes. Both versions were manipulated offscreen by members of Harding's effects team. The 'mucus' seen coming out of the puppet's eyes and mouth was Swarfega.

Recording on Friday 5 continued with the arrival of the TARDIS in the crypt in Part One and the Doctor's party returning to the ship in Part Two. Next,

the cliffhanger was recorded on the church nave set. The crew then moved on to the scenes in the vestry; this set was built on a rostrum, allowing a fake flagstone supposedly leading down into the tunnel to be raised. The bulk of the scenes in Wolsey's parlour were taped next, bar the Part Two sequence which required Fielding to be in Tegan's Queen of the May garb. The day's final scene was Tegan's being escorted into the box room at Wolsey's house and told to get changed; here, props men waved branches outside the 'window' to give the impression that the room was on an upper storey.

The last studio day, Saturday 6, began with the scenes showing Tegan wearing the Queen of the May outfit in both the box room and Wolsey's parlour.

Connections: Let's speak treason

► The Doctor's comment to Sir George that he spoke treason fluently was a line inserted by script editor Eric Saward and lifted from dialogue between Lady Marian and Robin Hood in the 1938 swashbuckler film *The Adventures of Robin Hood*.





Above: Tegan is chosen to be the Queen of the May.

While Fielding was changing back into Tegan's regular costume, the action switched back to the crypt set, where the bulk of the Part Two sequences set there were recorded. The main scenes featuring the Malus face in the church nave followed, with the large prop being seen to its full effect. Following on from the final nave scenes, sequences of debris (actually

lightweight polystyrene blocks) falling in on the crypt were recorded.

The final scenes were those on the TARDIS corridor and console room sets. The Kamelion prop from *The King's Demons* made a return appearance; Saward's script had specified it should speak to Tegan with the voices of both the Doctor and Turlough, thus avoiding having to hire actor Gerald Flood, who had provided the robot's voice in *The King's Demons*, to perform such a minor scene. A suggestion that the robot could be shown walking from the TARDIS into the church had already been vetoed. Despite work having been performed on the 'robot' since it was last used months earlier, there were still problems with the prop: "It kept seizing up halfway through a take," recalled Morris on the DVD commentary.

That's a wrap

For the TARDIS console room scenes, computer-generated images were fed into the console's monitors, and CSO was used to position the small, Swarfega-vomiting Malus puppet onto the TARDIS walls. With recording completed, the cast withdrew to the BBC bar where Polly James confessed that, while she had enjoyed every minute on the show, she hadn't understood a word of it. The regular cast now had a week off before rehearsals commenced on the next serial, *Frontios*. ■

PRODUCTION

Tue 19 Jul 83 Tarrant Monkton, Dorset (Ford); Church of St Bartholomew, Shapwick, Dorset (Church/Meadow); Market Cross, Shapwick (Village Green)

Wed 20 Jul 83 Church of St Bartholomew, Shapwick (Church); Bishops

Court Farm, Shapwick (Barn/Farmyard / Farmhouse)

Thu 21 Jul 83 Martin, Hants (Village Green); Martin Down, Hants (Hillside)

Fri 22 Jul 83 Damers Cottage, Martin (Stable)

Thu 4 Aug 83 Television Centre: Studio 6 (Barn; Underground Passage; TARDIS

Corridor; Church Nave)

Fri 5 Aug 83 Television Centre: Studio 6; (Crypt; Church Nave; Vestry; Wolsey's Parlour; Box Room)

Sat 6 Aug 83 Television Centre: Studio 6; (Box Room; Wolsey's Parlour; Crypt; Church Nave; TARDIS Console Room)

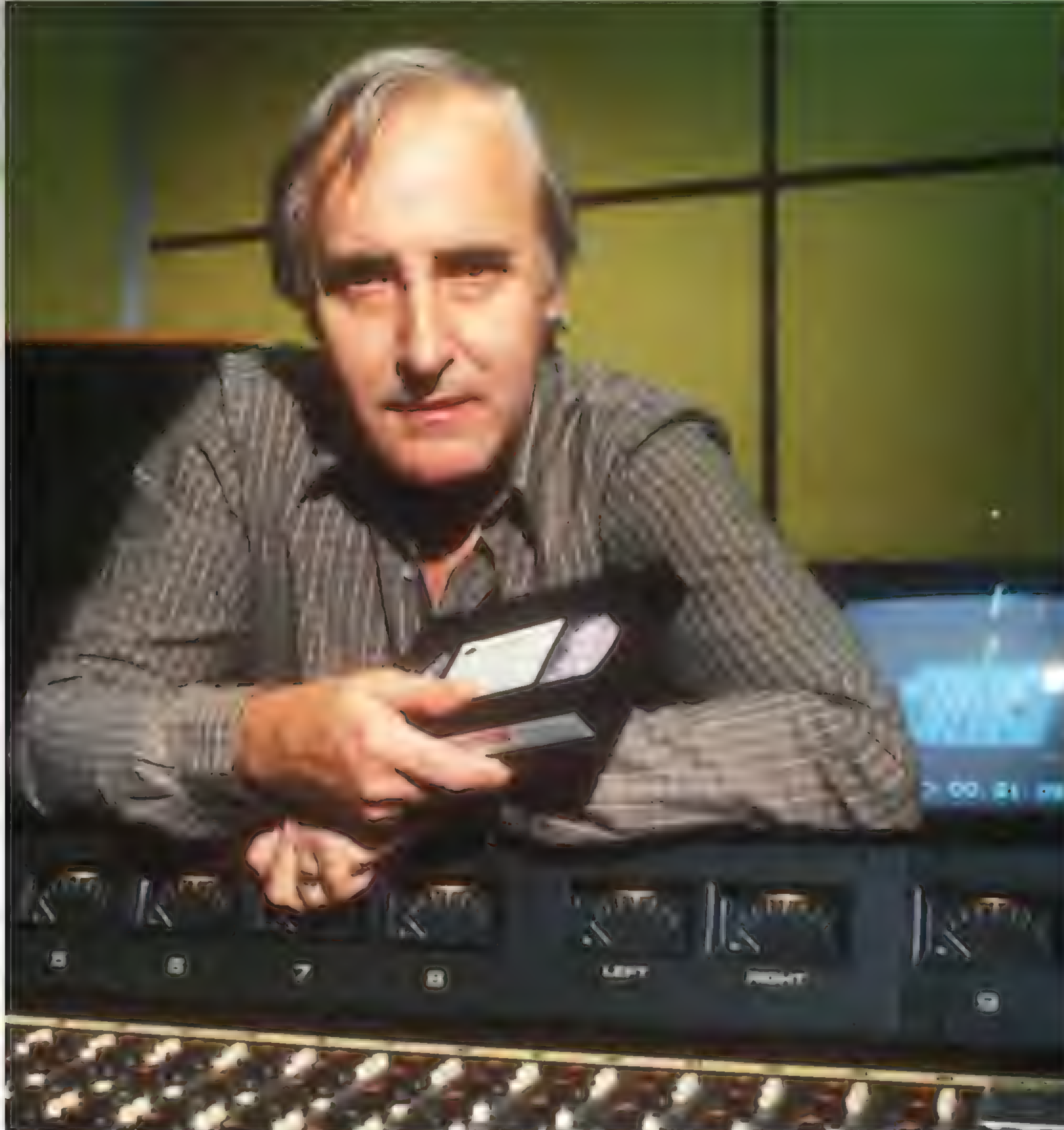
'ONE CHARACTER TO WHOM MUCH
ATTENTION WAS PAID WAS YOUNG
WILL CHANDLER, 'A YOUTH IN
SEVENTEENTH-CENTURY CLOTHES'.'

Post-production



A small amount of gallery-only work added video effects to the 'spectral apparition' scenes, as well as to the TARDIS' scanner and placed a Quantel judder on some TARDIS scenes to represent turbulence. Cuts were made to both episodes during editing. At 28'57", Part One substantially over-ran, necessitating the removal of the Kamelion scene, which was not related to the main plot. Here, in a TARDIS corridor, Tegan watches the robot, which is connected into a roundel by its hand. In the Doctor's voice, the robot explains that it is learning about the TARDIS from the computer. Tegan is unnerved by the fact that Kamelion is using the Doctor's tones, so Kamelion adopts Turlough's voice





Opposite page left: Sir George's henchman, Sergeant Willow.

Opposite page right: Turlough is restrained.

Left: Doctor Who sound veteran Dick Mills.

instead. When the ship judders, the robot suggests that she should go to the console room; it will stay out of the way – this sequence was included on the 2011 DVD release of the story. A short film sequence showing Turlough looking for Tegan at Wolsey's farm was also trimmed, and the film of Turlough being captured by Sir George and his troopers was shifted to the start of Part Two. Other trims later included on the DVD included Turlough leaving the manor house; the discovery of the open TARDIS door; Will being afraid of the secret tunnel; and the start of Jane looking for a means of escape from the manor. Part Two also over-ran, but only to 27'46". A number of small insert shots in both the crypt and nave were trimmed from the episode, and the beheading of

the trooper by the apparitions was tightly edited on grounds of taste. A short film sequence of Tegan and Jane returning to the church was also dropped (but included on the DVD). Second edits of each instalment were prepared for broadcast; at 25'18", Part One was still over-length, requiring Nathan-Turner to obtain special dispensation for its transmission.

The incidental score was composed and realised during September 1983 by Peter Howell, a regular contributor to the series since 1980's *The Leisure Hive* [1980 – see Volume 32]. On *The Awakening*, Howell worked closely with his Radiophonic Workshop colleague Dick Mills, who was responsible for the sound effects. Around 13 minutes of music was composed in total. [

Publicity



Right:
Designer Tony
Harding with
big Malus and
little Malus.

» The first glimpse BBC1 viewers had of *The Awakening* was on Saturday 10 September, when the horse and lych gate out-take was screened as part of the 'Golden Egg Awards' slot on Noel Edmonds' *The Late, Late Breakfast Show*; Davison appeared in Studio TC3 to accept the trophy for 'technical excellence in a dramatic production'. This became a massively popular television out-take and featured in both the final edition of the series on

Saturday 10 December and an item about *The Late, Late Breakfast Show* included on *Breakfast Time* on Friday 6 April 1984.

» The Malus featured in trailers promoting the new season screened around the New Year; both versions of the creature, alongside Harding, had already been seen in the pages of the *Radio Times* Special celebrating the series' 20th anniversary.

Broadcast

- ▶ *The Awakening* ran over two consecutive days, Part One being opposite either the *ITV News* or the popular soap opera *Crossroads*, Part Two airing versus *ITV news* and sports programmes and *The A Team*. The serial achieved good audience and appreciation index figures; as was the case with the preceding serial, *Warriors of the Deep*, the number of viewers on the Friday was slightly less.
- ▶ The serial was selected as one of a number of repeats in summer 1984, both episodes being compiled together to be shown on BBC1 the week after re-runs of *The King's Demons*. As expected, the audience was comparatively very small, running opposite news programmes, *Winner Takes All* and *Survival Special* on ITV.
- ▶ *The Awakening* was sold overseas, airing in Australia in spring 1984 and New Zealand in June 1989. Late in 1984, the serial was distributed in North America by Lionheart, where it is also shown as a compilation of 48 minutes' duration.

- ▶ In 1987, the original one-inch videotape of Part One was badly scratched during a duplication session; however, both the film sequences and the 1984 compilation existed independently, enabling its restoration. The lychgate out-take was included on a videotape provided with *Recall: The Video Observation Game*, marketed by Recall Communications in 1990. Cable/satellite channel UK Gold ran the serial in episodic and compilation forms from September 1994.



Left:
In costume for
the war games.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Thursday 19 January 1984	6.40pm-7.05pm	BBC1	25'18"	7.9M (61st)	65
Part Two	Friday 20 January 1984	6.40pm-7.05pm	BBC1	24' 47"	6.6M (84th)	63

REPEAT TRANSMISSION

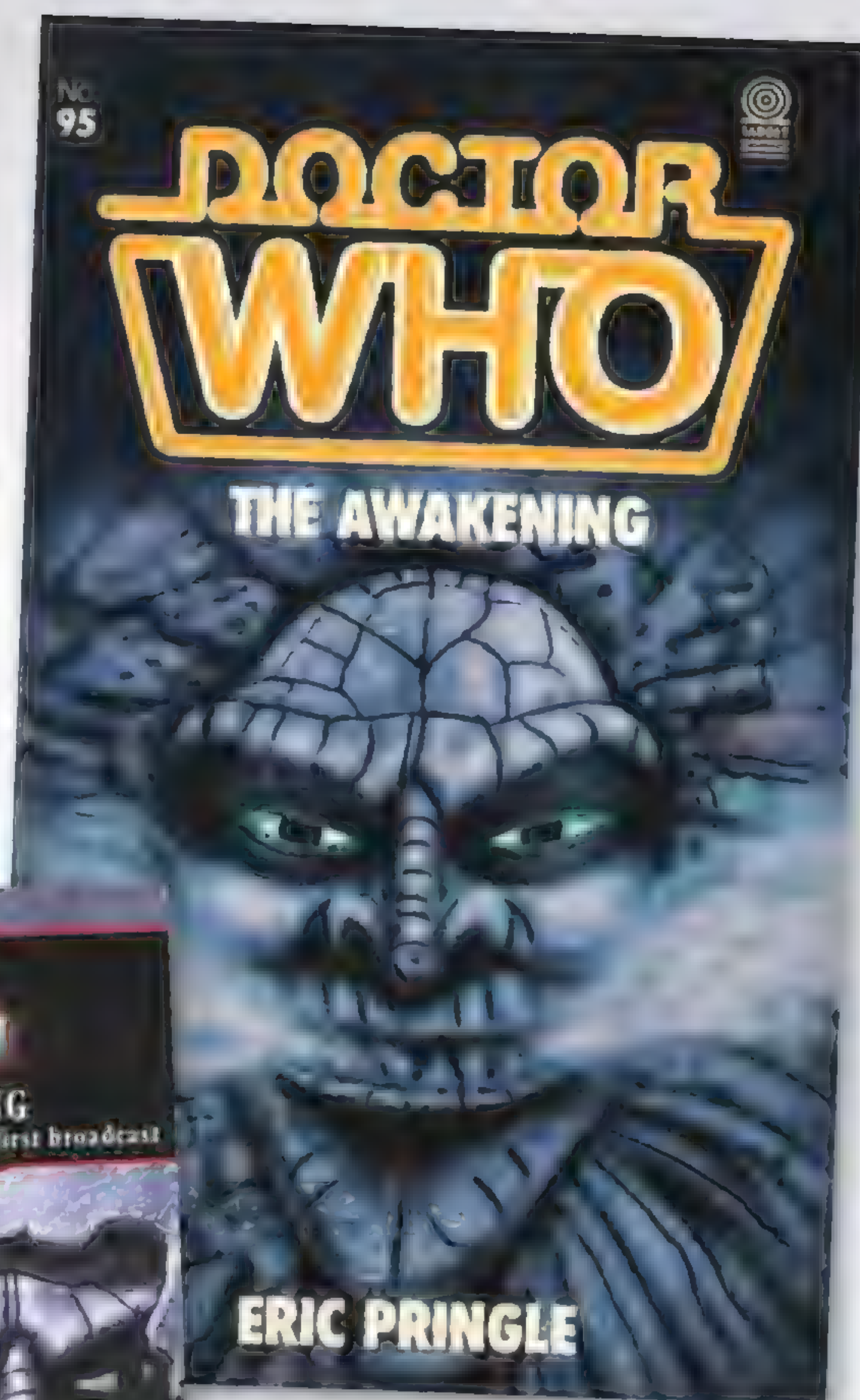
The Awakening	Friday 20 July 1984	6.50pm -7.40pm	BBC1	47' 50"	4.4M (104th)	-
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Merchandise

Eric Pringle novelised the Saward version of his serial as *Doctor Who – The Awakening*, this was published in hardback by WH Allen in February 1985, with a Target paperback edition the following June. The book's original Andrew Skilleter cover was replaced by a new Alister Pearson montage when the paperback was reissued in April 1992. An unabridged reading of this novelisation, read by Nerys Hughes (who had appeared in *Kinda* [1982 – see Volume 34] and was Polly James' old co-star from *The Liver Birds*) was subsequently released on CD by AudioGo in 2010.

A suite of music from *The Awakening* was included on the 1985 BBC LP and cassette *Doctor Who: The Music II*; it also featured on Silva Screen's 1992 CD *Doctor Who: The Five Doctors*. The suite included the music backing Sir George's discussion with Miss Hampden, Tegan fleeing the farm, Will looking at the carving in the crypt, the cart's departure, the spectral Roundheads advancing and the death of Sir George. Music from the story also featured on Silva Screen's *Doctor Who: The TARDIS Edition* CD set in 2014.

A Harlequin Metal Miniature of Turlough was issued in 1998. Later in



2002, a Turlough/*The Awakening* print was issued by the Stamp Centre. It was autographed by Mark Strickson.

Combined in a double-pack with *Frontios*, the serial was released on BBC Video in March 1997. *The Awakening* (along with *The Gunfighters*) was released on

BBC DVD in 2011, in a box set entitled *Earth Story*. It included the following extras and special features:

► **Commentary** – with actor and comedian Toby Hadoke, script editor Eric Saward and director Michael Owen Morris



Right:
Eric Pringle's
novelisation
of *The
Awakening*.



- **Return to Little Hodcombe** – cast and crew return to the villages in Dorset where they filmed much of the episode and recall their involvement in making the story
- **Making the Malus** – a look at the designing and building of the Malus original prop
- **From the Cutting Room Floor** – deleted and extended scenes from *The Awakening*
- **The Golden Egg Awards** – footage of Peter Davison receiving an award for a blooper from *The Awakening* on the Saturday 10 December edition of BBC1's *The Noel Edmonds Late Late Breakfast Show*
- **Photo Gallery** – production, design and publicity photos from the story
- **Radio Times Listings** – in Adobe PDF format
- **Subtitle Production Notes**
- **Coming Soon** – trailer for the DVD release of *Paradise Towers* [1987 – see Volume 43]



Above and Left:
Video and DVD covers for *The Awakening*.

THE AWAKENING

STORY 1

"I URGE YOU TO BE CAREFUL WITH THIS
STORY... MANY OF THE IMAGES ARE PURE
HORROR MOVIE AND YOU RUN A GREAT RISK
OF MAKING THIS TOO FRIGHTENING".

Cast and credits

PAIST

Peter Davison The Doctor
with
Polly James Jane Hampden
Denis Lill Sir George
Jack Galloway Joseph Willow
Glyn Houston Colonel Wolsey
Mark Strickson Turlough
Janet Fielding Tegan
Keith Jayne Will Chandler
Christopher Saul Trooper
Frederick Hall Andrew Verney [2]¹

¹Not billed in *Radio Times*

UNCREATED

John Kearns Half-Blind Man
Christopher Wenner 2nd Trooper
Robert Crake, Harold Gasnier, Rod Keyes,
Gordon Williams, David Medina, David Cole,
Roy MacDonald, Ron Martin, Brian Coshall Troopers
Bryan Godfrey, Ray Sergeant, Shirley
Morgan, Beryl Lindsay, Mavis Litter, Ruth
Stewart Farm Hands & Domestics
Suzy Lyle, Shirley Morgan, Beryl Lindsay,
Mavis Litter, Ruth Stewart, Diane Beames,
Denise Harland, Joan Hulton, Jeanette
Walton, Bryan Godfrey, Vaughan Collins,
Barry Lindsay, Dean Lindsay, Denis Costello,
Douglas Thorne Villagers
Drummer Tuite, Drummer Cooney ... Musicians
Jimmy Mac Face and Torso
Nigel Tisdall Phantom Cavalier
Nigel Tisdall, Scott Free, Sean McCabe Phantom Roundheads
Bob Tarff, Peter Dukes Troopers

CREDITS

Written by Eric Pringle
Title Music Composed by Ron Grainer
Incidental Music: Peter Howell
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Managers: Mike Hudson, Liz Trubridge
Production Associate: June Collins
Production Assistant: Rosemary Parson
Assistant Floor Manager: Marcus DF White
Film Cameraman: Paul Wheeler
Film Sound: Bryan Showell
Film Editor: MAC Adams
Visual Effects Designer: Tony Harding
Video Effects: Dave Chapman, Dave Jervis
Vision Mixer: Paul Wheeler
Technical Manager: Alan Arbuthnott
Camera Supervisor: Alec Wheal
Videotape Editor: Hugh Parson
Studio Lighting: Peter Catless
Studio Sound: Martin Ridout
Costume Designer: Jackie Southern
Make-Up Artist: Ann Ailes
Script Editor: Eric Seward
Title Sequence: Sid Sutton
Designer: Barry Newbery
Producer: John Nathan-Turner
Director: Michael Owen Morris
BBC © 1983

Profile

DENIS LILL

Sir George Hutchinson

Denis Lill hailed from Hamilton, New Zealand, born on 22 April 1942 to English parents. On leaving school he joined the Royal New Zealand Air Force for seven years until, as he later put it, being “discharged for being psychologically incompatible with the service”.

Lill had taken up amateur dramatics while in the RNZAF and, despite having no formal acting training, learned his craft ‘on the job’ working in and around Christchurch on stage and radio.

To further his career, Lill packed up for Swinging London in 1967 and found

work at Leicester Rep as an Assistant Stage Manager. When one of the company’s actors was sacked, Lill took his chance to join the cast. He subsequently toured the north-west with the Century Theatre, playing Prospero in *The Tempest* and Goldberg in Pinter’s *The Birthday Party*. He spent 1969 with Canterbury Rep in shows including *Black Comedy* and *The White Liars*.

Successfully auditioning for his hero Sir Laurence Olivier, he joined the National Theatre at the Old Vic in late 1969, where contemporaries included Anthony Hopkins, Maggie Smith and Tom Baker. By 1970 he had progressed from walk-ons to playing Porthos in *Cyrano de Bergerac*.

After making his TV début in 1970 in ATV’s *Crime of Passion*, Lill shifted from stage to television character parts. He appeared in an episode of BBC2’s supernatural anthology *Dead of Night, Return Flight* in 1972 (written by Robert Holmes), and the same year was Mr Potts in LWT sitcom *The Train Now Standing*. The BBC Boer War drama *The Regiment*, where he played Captain Major Alfred Slingsby in 17 episodes from 1972-3, established his name.

During the 1970s he made guest appearances in *Warship* (1973 and 1977), *Sutherland’s Law* (1973), *Crown Court* (1973), *Z Cars* (1974 and 1977), *Special Branch* (1974), *Softly, Softly: Task Force* (1974), *Who Killed Lamb?* (1974), *The Main Chance* (1975), *Rock Follies* (1976), *Whodunnit?* (1977), *Van der Valk* (1977) and *The Professionals* (1980).

His bald pate and voluminous moustache gave him a credible period look that was put to use in historical dramas *Fall of Eagles* (1974), *Madame Bovary* (1975), *Edward the King* (1975), and *Lillie* (1978) in which he played the Prince of Wales/Edward VII.

Lill played the key recurring role of Charles Vaughan in Terry Nation’s post-apocalypse drama *Survivors* (1975-7).

Below:

Lill played Dr Fendelman in *Image of the Fendahl*.



The first of Lill's two *Doctor Who* roles came playing Dr Fendelman in *Image of the Fendahl* [1977 – see Volume 27]. The role of Sir George Hutchinson would follow in *The Awakening* (1984), another vain figure duped by a higher alien power.

Lill's body of work grew throughout the 80s. He was husband to Diana Rigg's Hedda in Yorkshire's adaptation of *Hedda Gabler* (1981), and played Bernard numerous times in *Rumpole of the Bailey* between 1983 and 1992. Other guest roles included *Reilly: Ace of Spies* (1983), *Partners in Crime* (1983), *Bergerac* (1984), *One by One* (1984), and *The Return of Sherlock Holmes* (1986 and 1988).

He was series regular Major Benjy Flint in light period comedy drama *Mapp & Lucia* (1985/6), which led to more comedy parts in 1987 including *Terry and June*, *Yes*, *Prime Minister* and *Blackadder the Third* (and *Blackadder's Christmas Carol* in 1988). In 1989 he became Alan Parry in *Only Fools and Horses*, father of Rodney's girlfriend Cassandra and a series regular until 1992.

Despite a growing reputation for comedy, Lill took tougher recurring roles in Euston's 1988 gangland drama *The Fear* and Phil Redmond's police drama *Waterfront Beat* (1990-91). The 90s brought a variety of guest roles in *Stay Lucky* (1990), *Casualty* (1990 and 1996), *The Darling Buds of May* (1992), *Poirot* (1993), *Highlander* (1994) and *The Upper Hand* (1996).

He begged a guest spot in *Red Dwarf* episode *Gunmen of the Apocalypse* (1993), after hearing of plans to make a Wild West episode, Lill's favourite movie genre. Another regular TV role was Dennis Broadley in 21 episodes of ITV's cricketing comedy drama *Outside Edge* (1994-6).

In 2002 he took a one-off role in an episode of Yorkshire's nostalgic police drama *Heartbeat*, leading to the part of consultant surgeon Mr Rose in its hit medical spin-off *The Royal* from 2003-11.



TV has been Lill's chief medium, although small movie parts have included *The Eagle Has Landed* (1976), *Batman* (1989) and *Evita* (1996). Since *The Royal's* demise, however, he has spent much time in the popular stage productions of Bill Kenwright's Agatha Christie Theatre Company. He has taken the lead in several shows including *Spider's Web* (2009), *Witness for the Prosecution* (2010) and *Murder on the Nile* (2012).

He did however, return to TV to appear in an episode of the mini-series, *24: Live Another Day*. ■

Above:
Lill had a credible period look.



FRONTIOS

► STORY 132

The TARDIS is drawn down to Frontios: the planet which buries its own dead. There, the last members of the human race are fighting for survival, but beneath the surface, something sinister lurks.



Introduction

Life on Frontios is terrifying. Refugees from the dying planet Earth cling to life in the most inhospitable circumstances: resources dwindling, technology failing, and besieged by frequent meteor strikes. Things are tough. But that's not the worst of it. There's something creepy about Frontios. It's said that it buries its dead. Mercifully, for the sanity of our colonists, there is a logical explanation. There are creatures under the earth that can somehow control gravitational forces. But, clearly, this rational account comes with its own terrors. The Tractators' formidable power, frightening in itself, comes packaged in something glistening and noisome – is humanity to meet the end of days devoured by some kind of disgusting creepy-crawly?

Below:
A group of
Tractators
stuck
on Frontios.



Doctor Who has never been shy of using everyday nastiness to give monstrous creations extra heft. *The Web Planet* [1965 – see Volume 4] was the first to showcase literal bug-eyed monsters: ant-like Zarbi, poisonous venom grubs, and the Animus itself nestled like a spider in its own web. *Planet of the Spiders* [1974 – see Volume 21] saw the Third Doctor off. Writer Gareth Roberts was very fond of pitting the Tenth Doctor against insects of various kinds, namely the waspish Vespiform in *The Unicorn and the Wasp* [2008 – see Volume 58] and the Tritovores in *Planet of the Dead* [2009 – Volume 61].

So many people find bugs unpleasant, or even frightening, that we are predisposed to find such monsters unnerving (and, perhaps, have such expectations subverted when some of them turn out to be rather nice). For the most part, the pests we come across in our day-to-day lives are completely innocuous, but it's easy to exaggerate our unfounded suspicion that insects can harm us. What if they could? What if they were *really* powerful?

Every so often, the Doctor carelessly lands the TARDIS teetering on a precipice. To prove his claim, perhaps, that the assembled hordes of Genghis Khan couldn't break down the doors. It's indestructible. And yet, using their channelled gravitational fields, the Tractators manage to pull it apart. It's an arresting image – fragments of the TARDIS, embedded in rock, scattered throughout a series of subterranean tunnels. Tunnels infested with twitching, bristling, viscid lice. ■



roduction

'IS HUMANITY TO MEET THE END OF DAYS
DEVOURED BY SOME KIND OF DISGUSTING
CREEPY-CRAWLY?'

PART ONE

Captain Revere is leading an excavation in a dark tunnel when the roof collapses, burying him. [1] His second in command, Brazen, calls for a block and tackle – but when he looks back, Revere has gone!

Revere's son, Plantagenet, authorises Brazen to shut the research centre. Chief Science Officer Range protests, saying they must continue their research.

The TARDIS has drifted into the Veruna system, home of one of the last surviving groups of humans. The ship is caught in a meteorite storm and dragged down to the planet, landing inside the colony. [2] After the storm passes, the Doctor, Tegan and Turlough help an injured colonist into the gloomy medical centre. The Doctor sends Tegan and Turlough to the TARDIS to fetch some supplies, but when they enter they find the interior door has jammed shut.

Brazen reports to Plantagenet that three persons of undetermined origin have been seen in the colony.

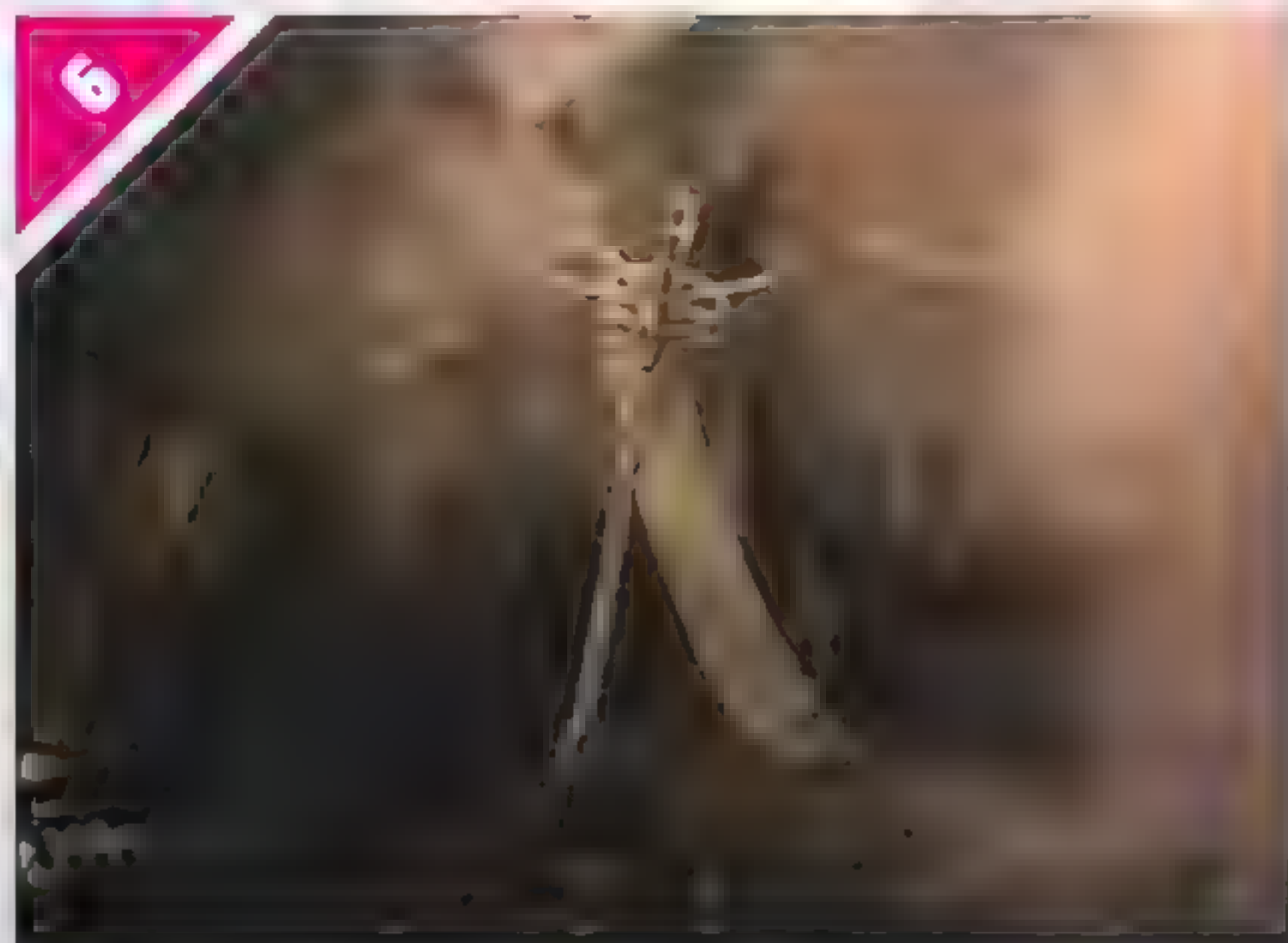
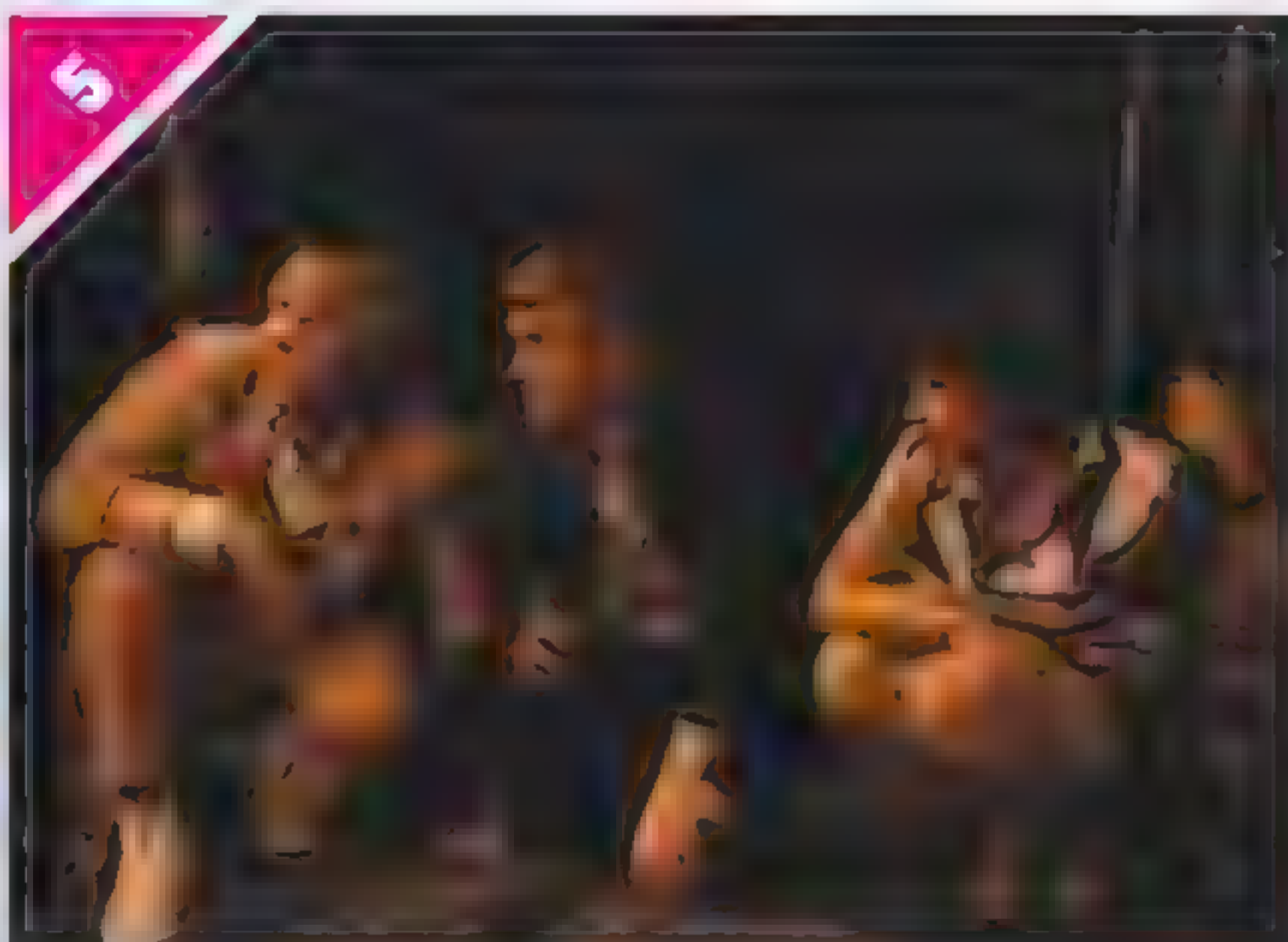
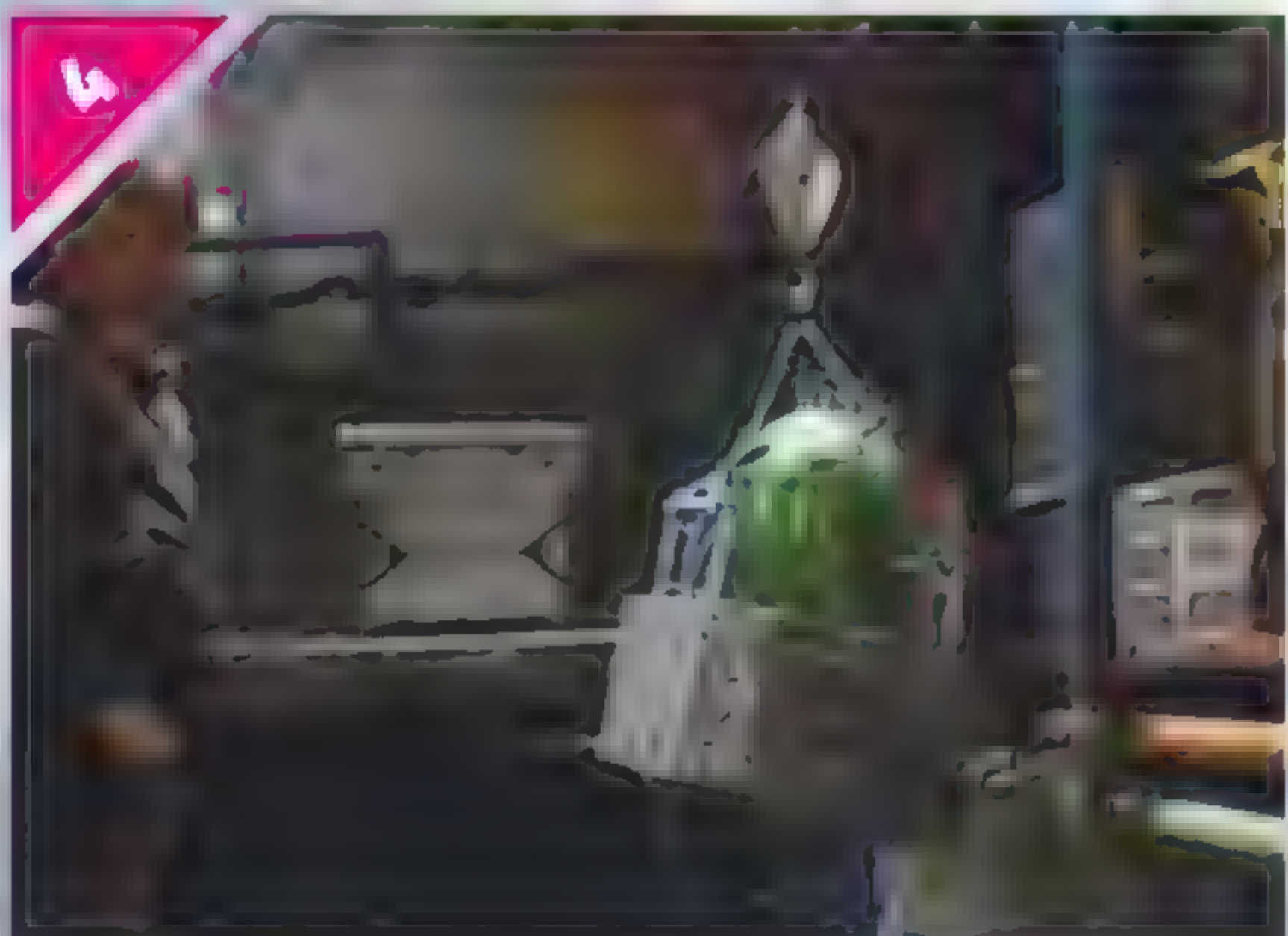
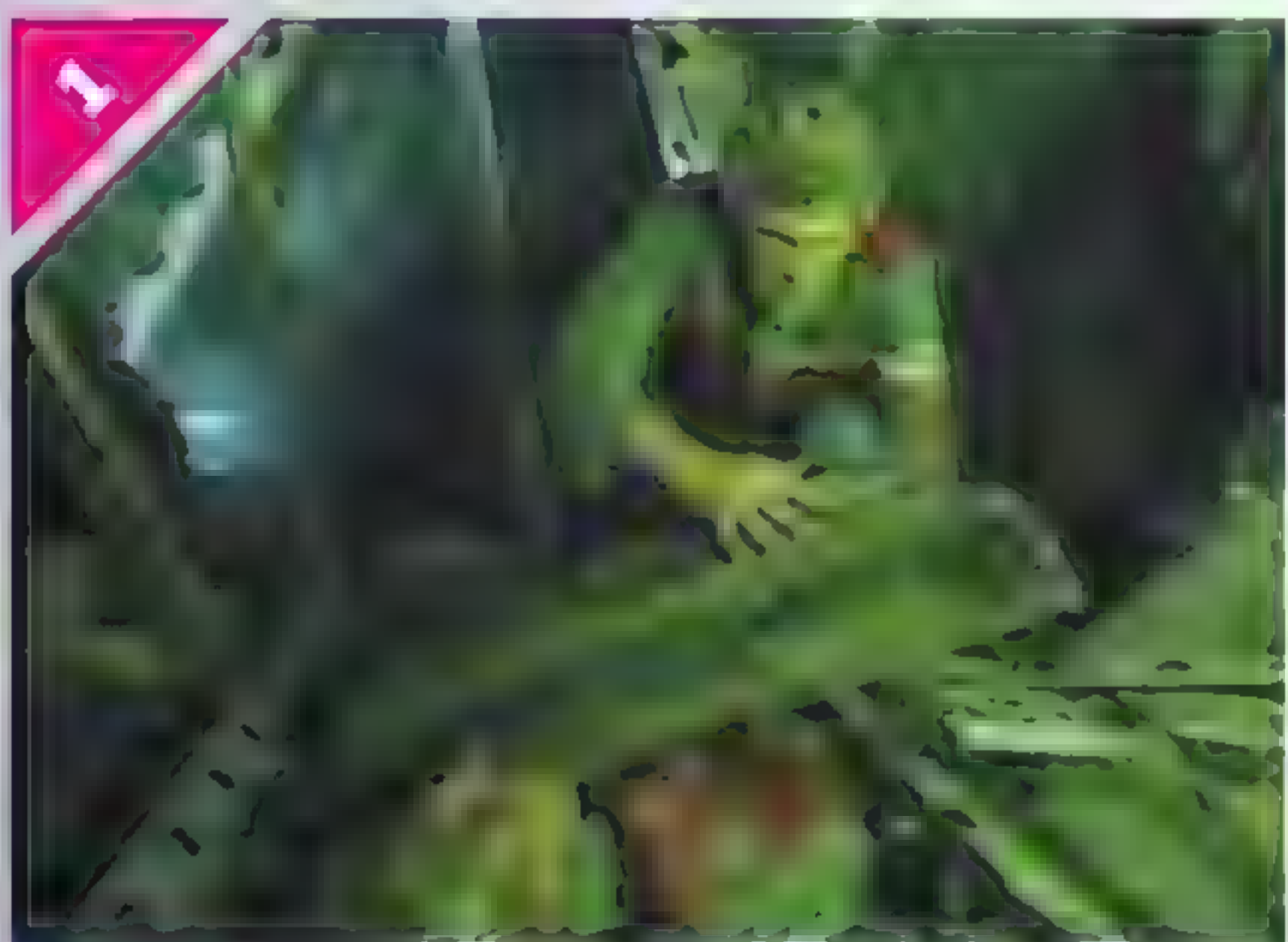
Tegan and Turlough return and tell the Doctor about the door. Range's daughter Norna mentions that they used to use an acid jar to generate power, so Tegan and Turlough go with her to fetch it.

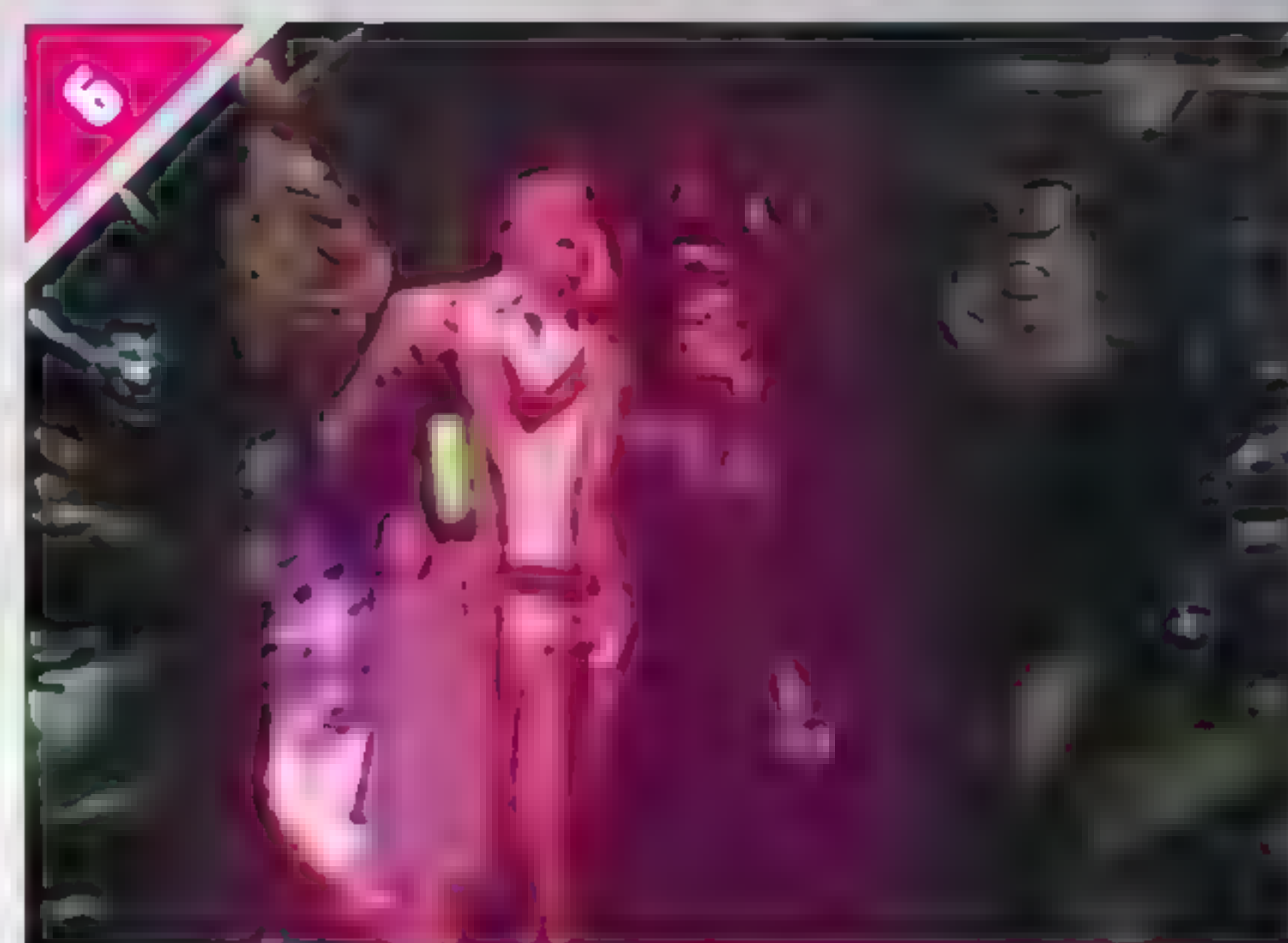
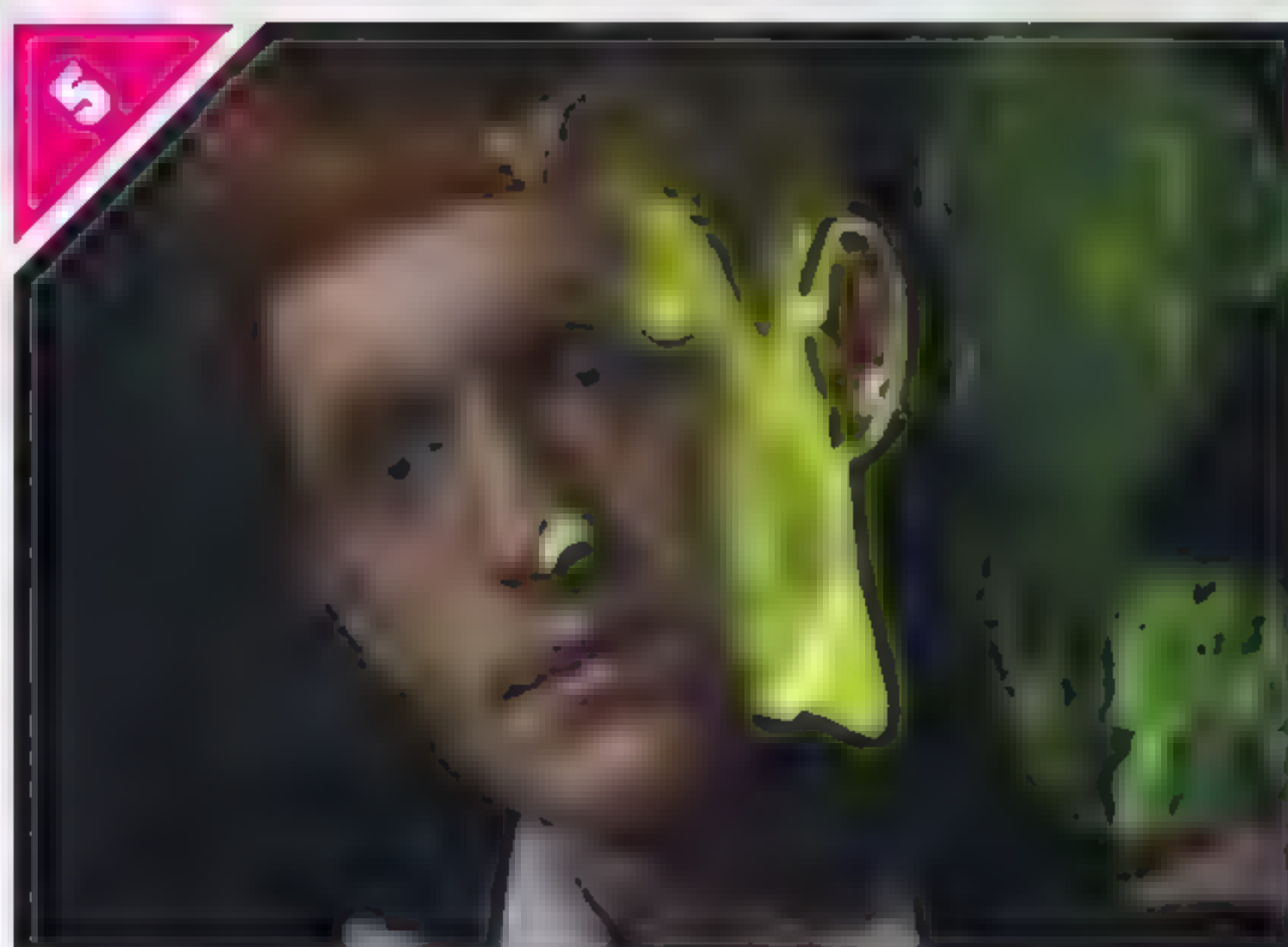
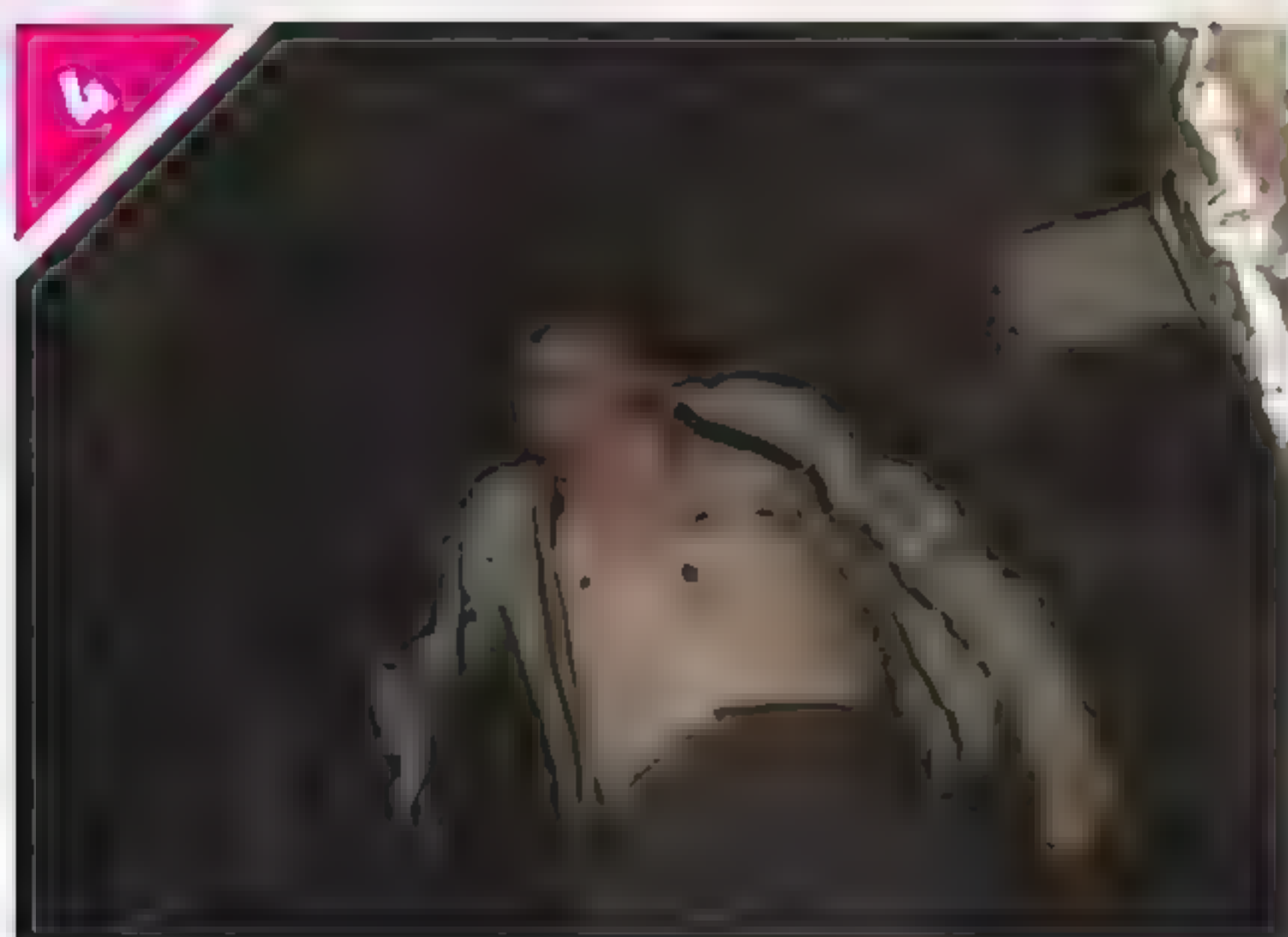
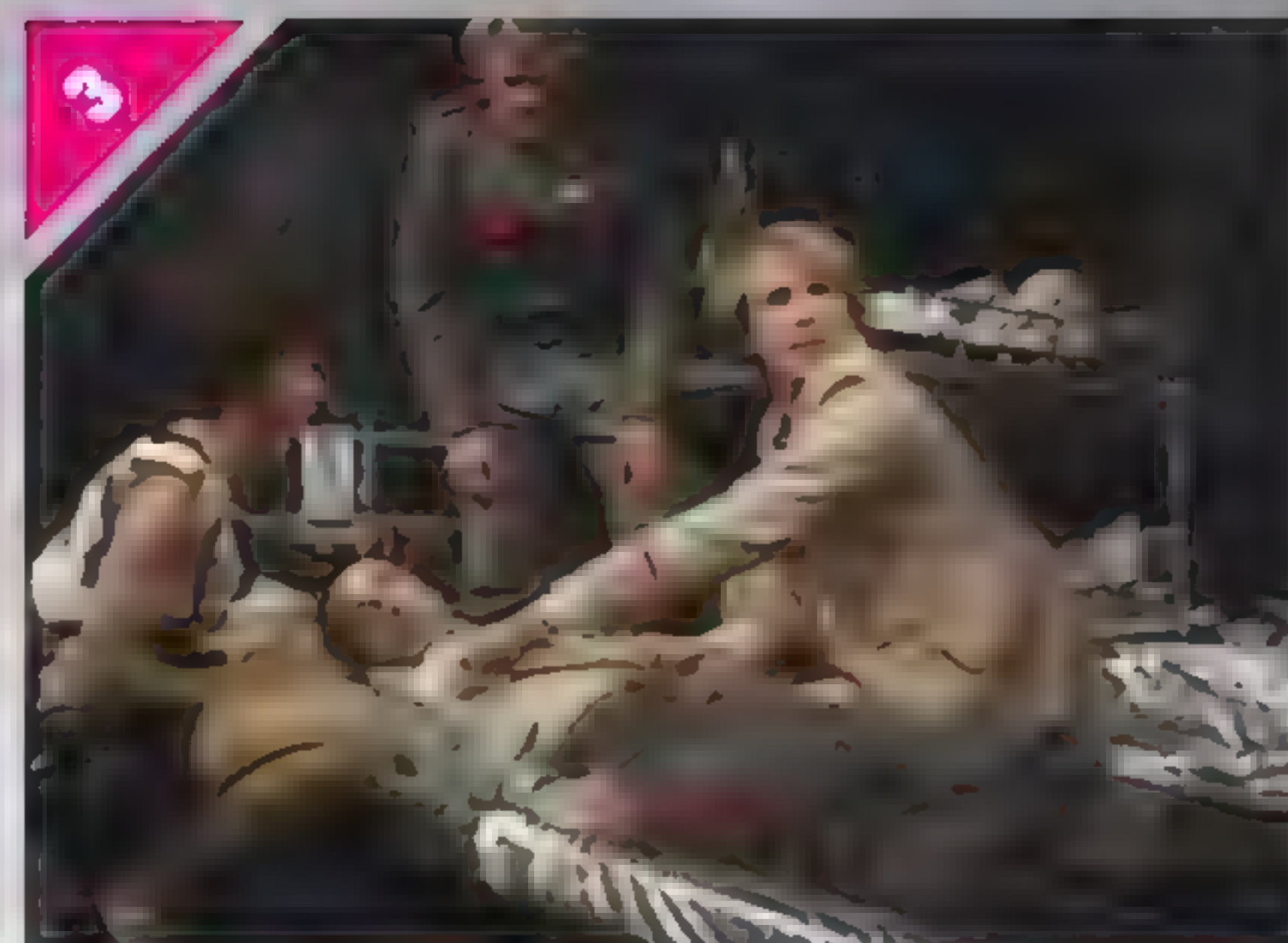
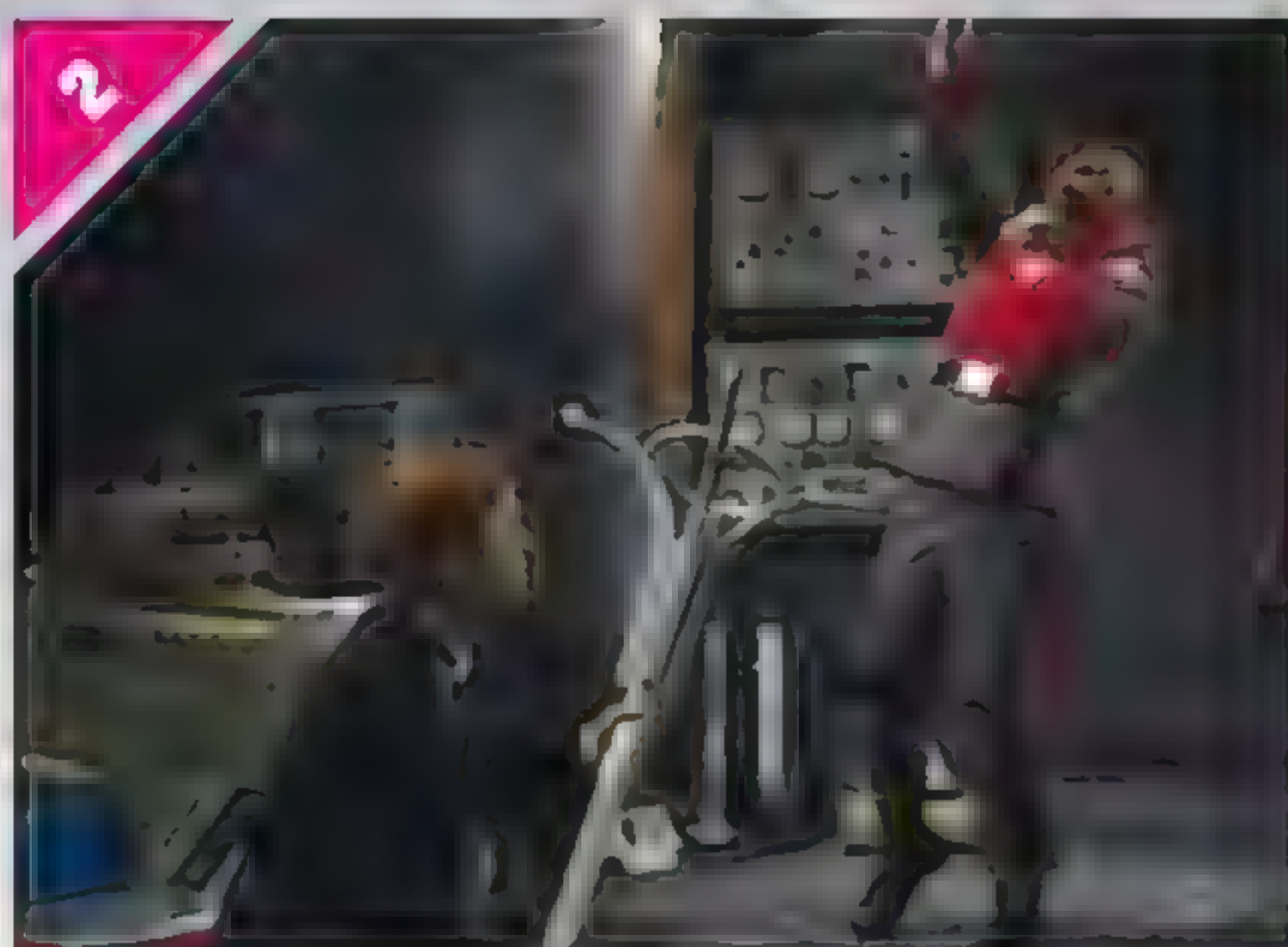
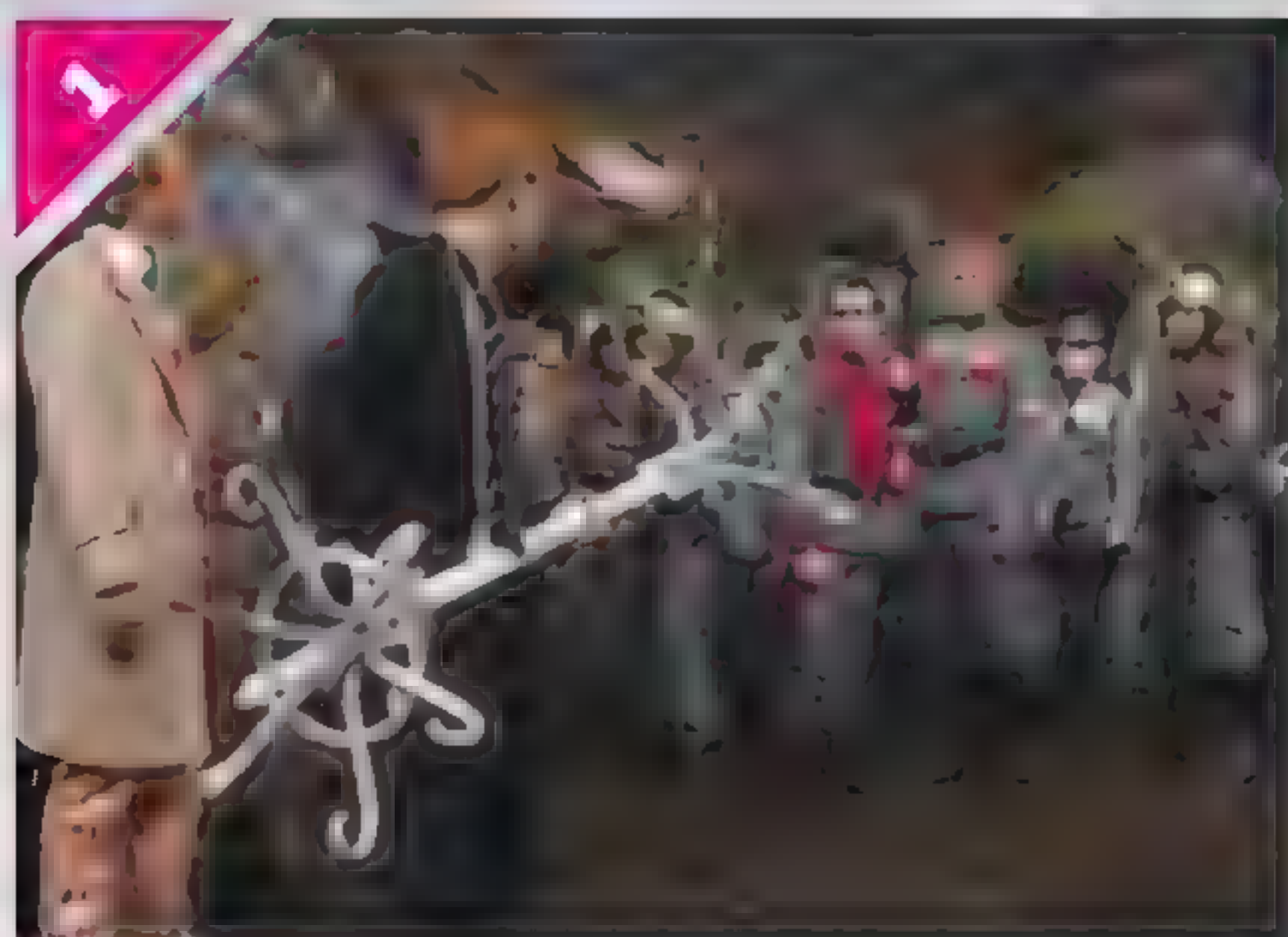
Plantagenet and Brazen enter the medical centre and accuse the Doctor of being one of their aggressors. [3]

Tegan, Turlough and Norna break into the research centre and retrieve the acid jar using a block and tackle. [4]

The Doctor shows Plantagenet and Brazen the TARDIS to assure them it is harmless. Outside, he meets his companions and Norna. A meteorite storm begins and the Doctor, Tegan and Turlough are forced to take shelter. [5] Plantagenet is injured by a meteorite blast.

Once the storm has passed, the Doctor and his companions emerge – to find that all that remains of the TARDIS is the hat stand. [6]





PART TWO

Brazen orders the Doctor and his friends to be executed, but Turlough grabs the hat stand, causing a small explosion of residual energy. The colonists back away, believing the hat stand to be a powerful weapon. [1]

The Doctor offers to investigate the bombardments. Threatened by Turlough with the hat stand, Plantagenet grants them access to the research centre. The Doctor and Norna begin a chemical test. Plantagenet sneaks up behind Turlough, but collapses as a result of his injury. [2]

In the medical centre, Tegan investigates a filing cabinet and discovers a folder marked 'Deaths Unaccountable'. Then the Doctor arrives with Plantagenet and defibrillates him to save his life. [3]

Turlough notices that there is a block and tackle in the research centre; it was used to raise one of the floor plates. He lifts it to discover the entrance to a tunnel.

The Doctor leaves Tegan to look after Plantagenet while he goes with Range to the research centre. They find the tunnel entrance and realise that Turlough and Norna have gone underground.

Tegan rushes over as Plantagenet is being pulled through the floor! [4]

The Doctor enters the tunnel, leaving Range behind, but Range goes after him.

Turlough and Norna continue deeper underground, but are completely unaware that they are being followed by two louse-like creatures.

Tegan escapes from the medical centre. She enters the research room and finds the tunnel entrance.

The Doctor and Range hear a scream. Turlough rushes out of the darkness. "Tractators! I've seen them!" [5]

The Doctor leaves Turlough with Range and enters a cave where Norna is being held in a forcefield by a group of Tractators. Tegan wanders in and the Doctor tells her to get back - but the Tractators turn their antennae on him! [6]

PART THREE

The Doctor throws his lamp, causing the Tractators to release Norna from their influence. Tegan and Norna run while the Doctor holds the Tractators off by rolling a spherical boulder towards them. [1] He retraces his steps and meets Tegan who has come back to look for him.

Brazen breaks out of the medical centre and returns to the state room to find it being looted by Cockerill, an orderly. Brazen has him banished from the colony with enough food to last him a few days. Cockerill is immediately set upon by his fellow deserters.

Turlough, Range and Norna return to the research centre where Brazen is waiting for them.

Cockerill is left for dead by the deserters and is sucked into the ground. [2]

The Doctor and Tegan come across the Tractator that is dragging Cockerill down. It spots them and releases Cockerill. His

fellow deserters are impressed that he has "outlived the hunger of the earth".

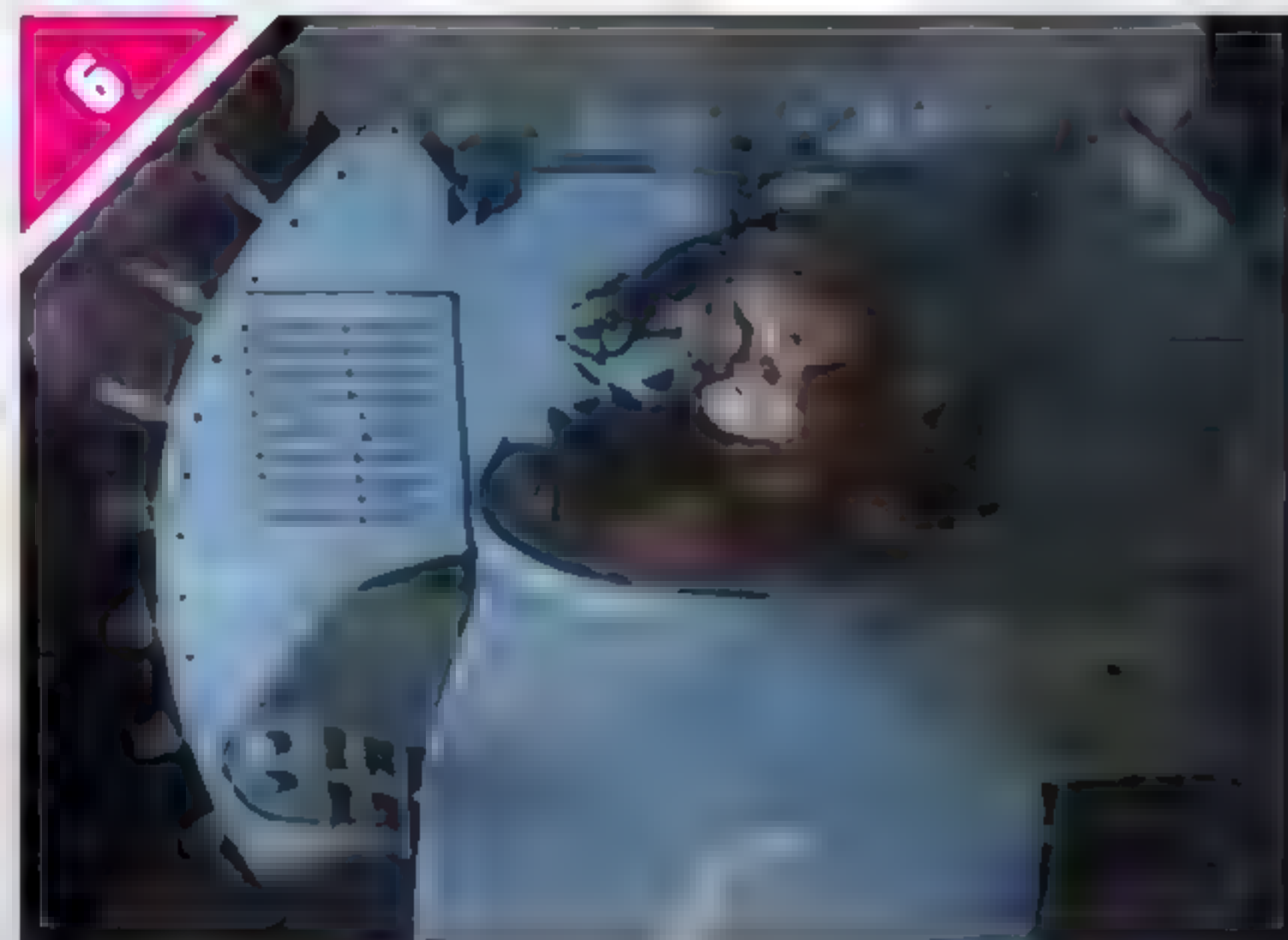
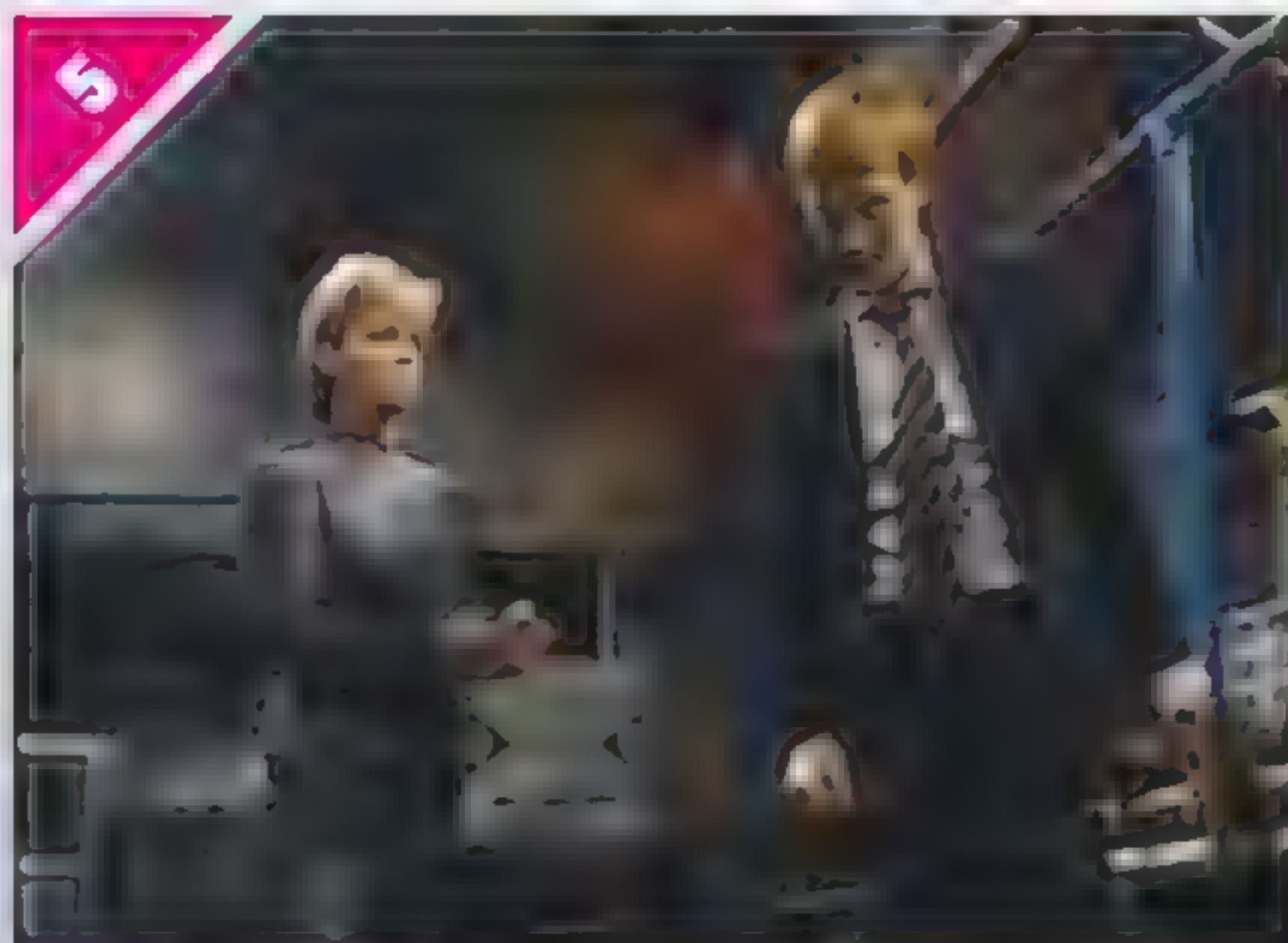
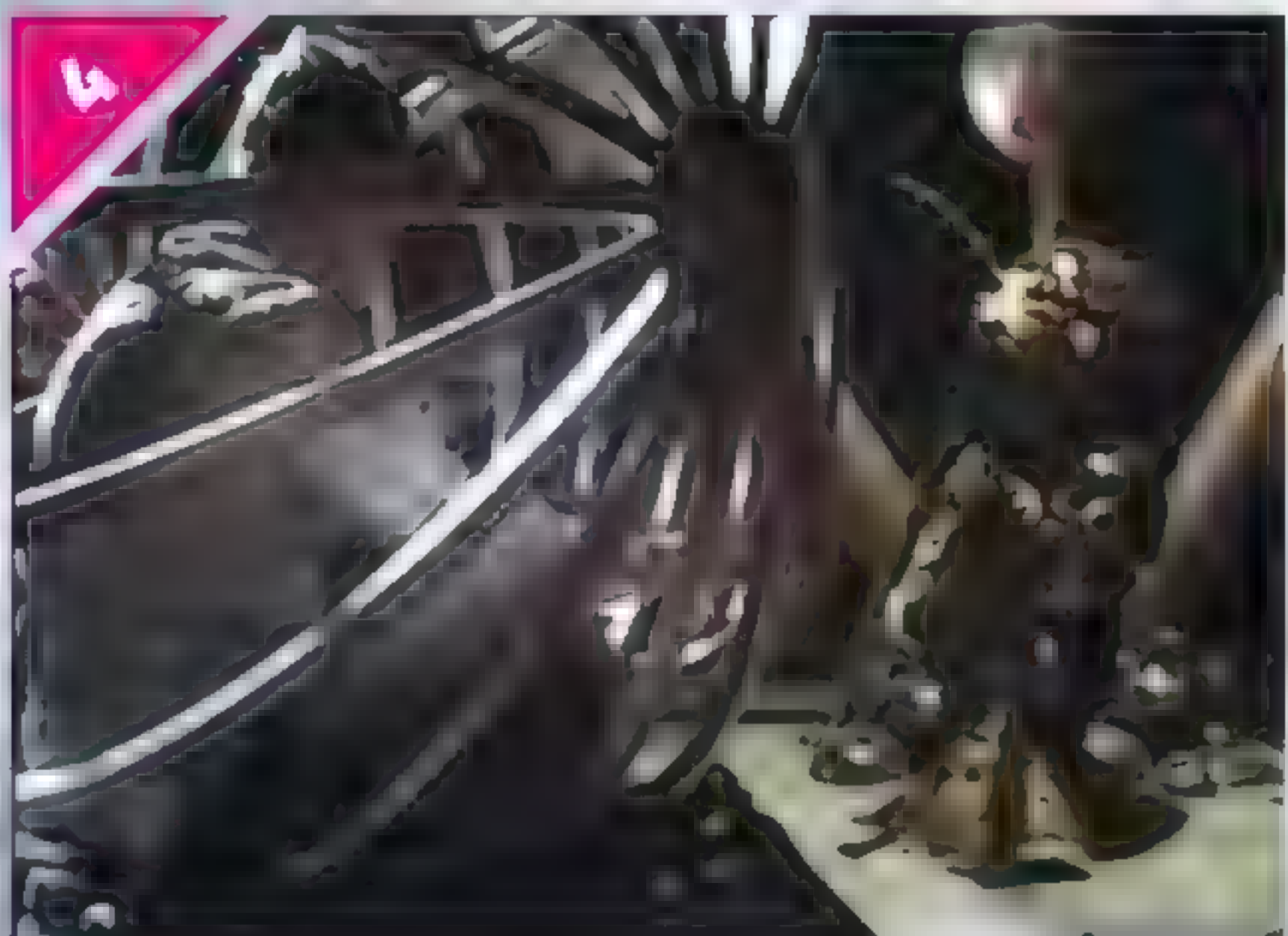
Range is put on trial for sedition, but Turlough interrupts the proceedings by remembering more "ancestral memories" about the Tractators. [3]

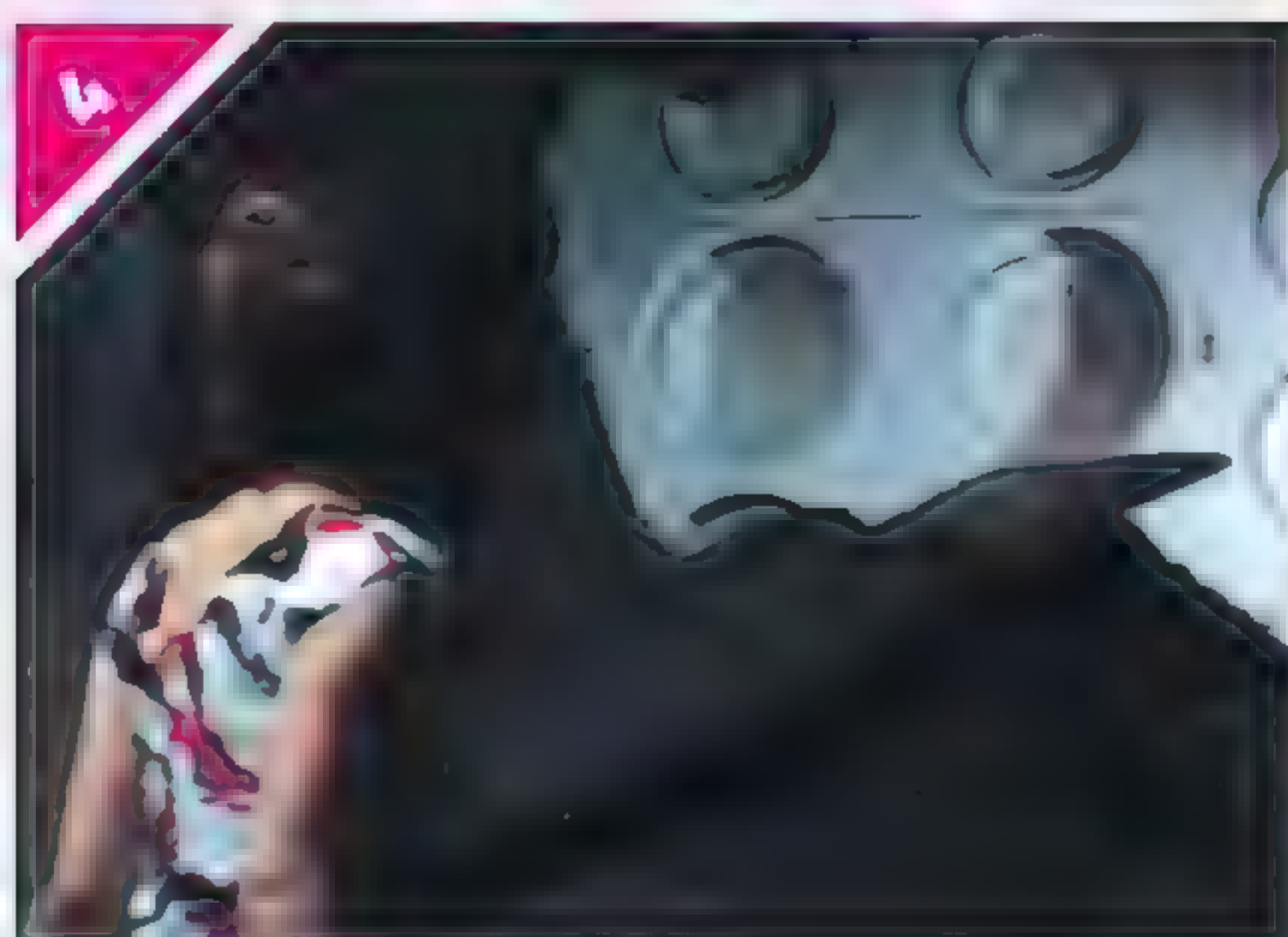
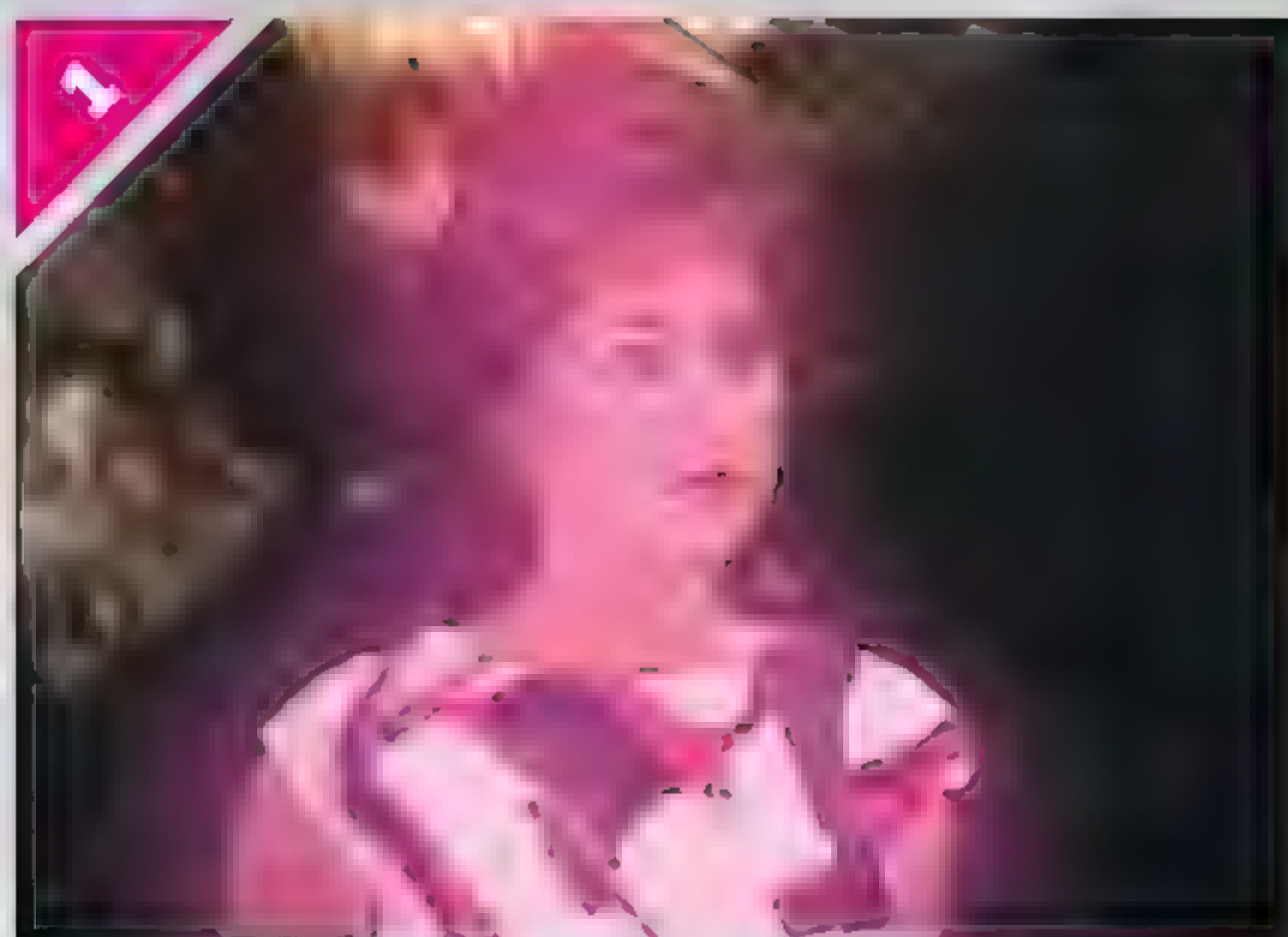
In an underground chamber the leader of the Tractators, the Gravis, sends their tunnelling machine to fetch the Doctor. [4]

Brazen takes Turlough, Range and Norna back to the research centre where he shows them where Revere vanished. Turlough thinks that Revere might still be alive. "The Tractators need living flesh". [5]

Brazen assembles a group of orderlies to lead an expedition into the tunnels. Range offers to act as their guide. After they have gone, Turlough feels guilty and goes after them, leaving Norna alone.

The tunnelling machine forces the Doctor and Tegan into the vast chamber where Plantagenet is being held captive. They see the machine for the first time. It is being driven by the corpse-like remains of Captain Revere! [6]





PART FOUR

The Gravis is delighted to meet the Doctor and takes him to its centre of operations. The Doctor tells it that Tegan is a serving machine. "I got it cheap because the walk's not quite right." [1]

Turlough catches up with Brazen and his orderlies, leading them through the tunnels. Range goes back for his daughter.

The Tractators place Plantagenet in the machine. The Doctor works out that their gravity beams were responsible for the bombardment and caused the colony ship to crash. [2]

Brazen runs in. The Doctor tries to release Plantagenet from the machine, stunning the Gravis with an electric shock – which causes all the Tractators to become disorientated. Brazen frees Plantagenet from the tunnelling machine but gets pulled into it instead. [3]


The Doctor, Tegan, Turlough and Plantagenet pause for breath in a tunnel.

The Doctor realises that the Tractators are building a gravity motor so they can drive Frontios through space.

Tegan discovers some sections of the TARDIS wall. [4] The Gravis finds her, so she backs away from it – into the TARDIS control room. The Doctor, Turlough and Plantagenet are within and have already worked out a plan. Without the Gravis, the Tractators are harmless burrowing creatures, so all they have to do is isolate it.

The Doctor lures the Gravis into the control room. The Gravis presses a switch revealing the locations of the TARDIS components. It is desperate to have the TARDIS and reassembles it. [5] But once the TARDIS is in its own dimension, the Gravis is isolated and becomes dormant.

Life on Frontios starts to get back to normal. The Doctor gives Plantagenet the hat stand as a parting gift. [6] But no sooner have the Doctor, Tegan and Turlough left than the TARDIS is caught in the grip of a powerful force...

A man is seen from the chest up, looking upwards with a concerned expression. He is inside a spherical structure composed of several concentric, horizontal, metallic-looking rings. His hands are gripping the rings. The structure is illuminated from above, creating strong highlights and shadows. The background is dark and indistinct.

' 'THE REVOLTING MECHANISM OF THE EXCAVATOR' WITH A DRIVING SECTION LIKE 'THE INSIDE OF A HALVED EGG-SHELL'. '

Pre-production

One of the writers that script editor Eric Saward wanted to use again on *Doctor Who* was Christopher Hamilton Bidmead, the former script editor on the show during 1980 who had originally invited Saward to write for the series. The two had already worked together on both *The Visitation* [1982 – see Volume 35] and *Castrovalva* [1982 – see Volume 34] in spring 1981. During the summer of 1982 Saward asked Bidmead to write a new monster story, formally commissioning him on 24 August. The result was *The Wanderers*, a four-part storyline which Bidmead delivered the same month.

Woodlice

Bidmead was briefed about the character of Turlough, a new companion who was then being introduced into the series. The alien youth's background and slightly sinister character was one which the writer enjoyed using in the storyline. Bidmead was keen to develop a storyline in which the Doctor turned out to be as vulnerable as everyone else, and a key way of doing this was by relieving him of the TARDIS. Another influence on the narrative was the stream of news reports from June to August 1982 about the Siege of Beirut, which gave Bidmead his almost war-time setting as the colonists of Frontios sheltered from what appeared to be continual attacks and bombardments from an unknown enemy up in the heavens. The monsters of the piece, the Tractators (an anagram



of 'attractor' from their ability to move matter), were inspired by the woodlice which Bidmead recalled infesting his old flat in Hampstead.

By November 1982, the project had undergone a title change to *Frontios* (although the story would also be referred to incorrectly in some documentation as *The Frontios*). The early drafts of the scripts had a number of extra elements which had to be removed for various reasons. One such element was that the Gravis, the Tractator leader, could not speak English and had to use a hovering voice translator which stayed at his side. Bidmead suggested that both the voice translator and the mining machine used by the creatures to

Above:
Woodlice-
inspired
Tractators.

Connections: Body parts

▶ The notion of Tractator technology utilising human bodyparts was all but removed from *Frontios*; it's an idea that would be explored further in *The Girl in the Fireplace* [2006 – see Volume 52] with the grisly repairs carried out aboard the *SS Madame de Pompadour*.



hollow out and smooth their tunnels should be constructed from the remains of the human colonists that the Tractators had sucked down into the planet. It was also hoped that the Tractators could curl up into a small ball when inactive, and use this method to smother and kill their human victims. The element of the storyline in which Turlough recalled the Tractators as a race memory was developed by Bidmead from the 1958/9 television serial (and latterly 1967 movie) *Quatermass and the Pit* in which a drill operator was driven demented when the Martian memories buried in humanity's consciousness were unlocked after millions of years.

The scripts for *Frotious* (as the story was called at this point) were commissioned on

Friday 26 November with a delivery date of Tuesday 1 February 1983, but the were actually delivered on Wednesday 16 February and accepted on Sunday 6 March.

Early drafts of the scripts opened with Turlough tying knots in one of the Doctor's old scarves in the TARDIS, a sequence then revised to show Turlough and Tegan playing chess (as in the earlier story *Enlightenment*) with the boy commenting that the former air hostess' skill at the game was improving. Similarly, before the end of the story was revised to lead into the next serial, *Resurrection of the Daleks* [1984 – see Volume 39], the tale concluded with the TARDIS crew deciding to return to the Eye of Orion which they had visited in *The Five Doctors* [1983 – see Volume 37].

Below:

Norna, Tegan and Turlough fetch the acid jar.





Left:
Mr Range is
on the
look out
for trouble!

In the stage directions, the Tractators were first described in the large cave entered by Norna and Turlough as 'several large silver spheres' one of which 'slowly unrolls into something like a huge silver woodlouse'. Later 'the creatures seem to be glowing from their underbellies' and 'one of the silver creatures... larger than the others, seems to be their leader'. Early versions of Part Two had further scenes where Norna and Turlough were unaware that they were being followed along the tunnels by the creatures. During Part Three, Brazen originally stood on Plantagenet's bed (which had been used as a battering ram on the hospital door) to address the Retrogrades. Instead of finding a map, Norna was to have found a plaque hewn in the rock by Captain Revere. In the concluding scripts, the mining machine was described as 'the revolting mechanism of the excavator' with a driving section like 'the inside of a halved egg-shell [offering] just enough room for a human to crouch. It is from this glutinous concave surface that the linkages grow, a complex of curled wire-like umbilicals that will be attached to the driver.' Later on the script noted that 'windows at the side reveal two emaciated Colonists and in the front of the machine, beneath the cutters, a shadowy figure appears to be wired into what looks like an open cockpit'.

By early 1983, *Frontios* was scheduled as the third story of the 1984 series and

on Thursday 10 March, Ron Jones was booked to direct it between Monday 20 June and Friday 14 October. This would be his fourth *Doctor Who* serial as director since his début, *Black Orchid* [1982 – see Volume 35]. After working on *Arc of Infinity* [1983 – see Volume 36] the previous spring, he had been involved in making a feature film called *Tangier*.

Frontios was to be one of the cheaper entries in the season to offset the more expensive action intensive stories such as *Resurrection of the Daleks* and the overseas filming for *Planet of Fire* [1984 – see Volume 39]. Because of this, Jones was not allocated any location filming, and Bidmead's rehearsal scripts were structured accordingly.

Guest stars

The designer originally signed to *Frontios* was Barry Dobbins, a newcomer to *Doctor Who* but an experienced member of the BBC Design Department. However, Dobbins was ill and believed to be close to a nervous breakdown. As such, he was moved onto a less demanding series for the light entertainment department; sadly he later committed suicide. Taking his place as of Friday 8 July was David Buckingham who had been working mainly on light entertainment series. This short lead time resulted in an over-spend on the design budget, but Buckingham was not held to blame.

Anushia Nieradzick, sister of make-up designer Dorka Nieradzick, made her début on *Doctor Who*, handling

Connections: Hat people?

▶ The hat stand had been a regular fixture in the TARDIS control room since its first appearance in *The Invisible Enemy* [1977 – see Volume 27] as a brown wooden variant. The white version seen in *Frontios* made its début in the 20th Anniversary Special *The Five Doctors* [1983 – see Volume 37].



FRONTIOS

Right:

The Doctor comes to Plantagenet's rescue.



costume design. Make-up was supervised by Jill Hagger who had first worked on *Doctor Who* with *The Androids of Tara* [1978 – see Volume 29]. In charge of visual effects was Dave Havard, his fourth serial as a designer since *Planet of Evil* [1975 – see Volume 24].

The Tractator costumes were designed by Dave Havard around Bidmead's concept of giant woodlice, and attempts were made to incorporate the suggestion that

they should be able to wrap around their victims. It was hoped that the one-piece costumes, which were made by an outside contractor, would be very flexible; and accordingly dancers (from a group called Maasai provided by the Pineapple Agency) and other actors who were known to be able to give fluid movements were sought to operate them. Unfortunately, the costumes were ready only shortly before studio

recording took place and the actors concerned got very little time to rehearse in them.

The main guest star for the serial was Peter Gilmore playing Brazen. Gilmore had started acting in the early 1960s, and after some comedy films such as *Carry on Jack* had secured himself the prominent role of James Onedin in the BBC's long-running *The Onedin Line* from 1971. His film career had included the 1978 fantasy *Warlords of Atlantis*; he had also appeared in a charity show staged at Drury Lane which had been written and directed by John Nathan-Turner. Playing Norna was Lesley Dunlop, who had started acting in the early 1970s as a child with appearances in *A Drive in the Country* and Alan Gamer's *Red Shift* before becoming a regular in the BBC's hospital drama *Angels*, on which Nathan-Turner had worked; her father Pat Dunlop was a script writer who had worked on initial drafts of the 1966 *Doctor Who* serial *The War Machines* [1966 – see Volume 8].

Peter Arne was cast as Mr Range, the scientific officer on Frontios, having

Connections: The end of the world

▶ Earth's final, fiery destruction had previously been depicted in *The Ark* [1966 – see Volume 7]. The final moments of the planet are shown on a monitor screen as it burns up in the gravitational pull of the Sun.



established a long career in films and television with parts in *Cockleshell Heroes*, *Return of the Pink Panther*, *Secret Army* and more recently the BBC1 twice-weekly drama *Triangle*. On Monday 1 August following his costume fitting, Arne returned home and was battered to death by a vagrant that he had befriended. The role was rapidly recast with William Lucas, best known as Dr Gordon in the LWT film series *The Adventures of Black Beauty*. Playing Plantagenet was Jeff Rawle, an actor and writer who had found fame as LWT's *Billy Liar* and an old friend of Mark Strickson; although then 32, Rawle looked young and had enjoyed many roles playing characters in their teens or early twenties. A publicity handout was issued on Monday 8 August which erroneously referred to Norna as being Brazen's daughter.

Distinctive voice

Casting the Gravis, Jones chose John Gillett, an actor he had met while working on an episode of *Bergerac* in 1981. Jones felt that Gillett had the distinctive voice required for the costumed role, and the actor also had some experience of puppetry. Gillett's voice was modulated and relayed live into the studio from a contact mike in his costume, although the actors on the set could also hear Gillett speaking normally.

Some late rewrites were requested from Bidmead for which he was paid on Thursday 11 August. Following a readthrough in Room 202 at the BBC's Acton Rehearsal Rooms on Wednesday 10 August, rehearsals on the serial began on Saturday 13 August, a week after *The Awakening* had finished recording (a time normally set aside for location or studio filming) with the regular cast of Peter Davison, Janet Fielding and Mark

Strickson. For this story, Fielding would wear a new costume, replacing the multi-coloured patterned dress of the preceding two serials. Concurrent with the start of rehearsals, Peter Davison and Janet Fielding accompanied John Nathan-Turner to take part in The Authorized Dr Who 20th Anniversary Celebration at ComicCon in Chicago, Illinois from Friday 12 to Sunday 14 August.

It was during rehearsals for *Frontios* that producer John Nathan-Turner supervised the announcement on Friday 19 August that after much speculation by the press actor Colin Baker would be replacing Peter Davison as the Doctor, and a photocall for Baker and forthcoming companion Nicola Bryant was arranged; the new Doctor then appeared on BBC1's *Breakfast Time* on Monday 22 August. Christopher Bidmead attended the final day of rehearsals on Tuesday 23 August. ■

Connections: Curses

► "Rabbits!", Tegan's favourite curse word, was first introduced by writer Christopher H Bidmead in *Logopolis* [1981 – see Volume 33].



Left:
Brazen, Chief
Orderly on
Frontios.

Production

'THE CAST ENJOYED THE SERIAL
BECAUSE IT GAVE THEM
A CHANCE FOR SOME GOOD
CHARACTER DEVELOPMENT.'



The first studio recording block on *Frontios* ran from Wednesday 24 to Friday 26 August, 1983 in Studio TC6 at BBC Television Centre. Taping took place in the afternoons (2.30pm to 4.30pm on the first day of a block or 5.15pm on the others) and evenings (7.30pm to 10.00pm). Jones planned his studios so that nearly all the underground scenes requiring the Tractators and only a few colonists would be in the first block, and the second block would involve sequences in the colony ship without the monsters.

Dancers

“We had dancers play them, and all sorts of crawling worked out in rehearsals, but when the costumes came they could only hop along!” recalled Mark Strickson of the Tractators in *Space Voyager*. Nearly all the Tractator scenes were done in this first block. The Tractators were made using black rubber for the carapace, and a latex coated hessian-like material for the belly. The flipper-like hands were made of latex and the head was fibreglass that rested on the actor's shoulders. The flanges of black rubber on the costume backs were intended to slide over each other as the Tractator coiled and uncoiled. However, the costumes turned out to be more restrictive than imagined, eliminating any hope of the aliens encircling their victims. Indeed the dancers inside the costumes found it very difficult simply to move and breathe in the huge one-piece outfits, especially in the heat of the studio lights; on the first day, the newly constructed costumes also smelt of glue. Air pumps had to be brought in to force fresh air in under the ‘feet’ of the costumes and ensure

that the operators inside could breathe. The idea of the Tractators being able to curl up was attempted in one camera shot where a Tractator was seen from the back lying on its side, but when the actor inside was unable to get up further such shots were abandoned. The operators could manipulate the mouths of the costumes, and also move the two antennae – which the creatures generally vibrated when exerting their gravitational powers. The creatures could crawl on their stomachs. The bellies of the Tractators were painted with streaks of front-axial-projection paint so that they would glow with light when they used their power – although this was only seen clearly once in Part Four. Jeff Rawle recalled how funny it was to see John Gillett's tennis pumps emerging from under the Gravis costume in studio...

The costumes for the Frontios colonist guards reused Federation guard helmets from the BBC series *Blake's 7*,

with the Federation logo replaced by a 'magnetic' style letter such as 'V'. Many of the colonist costumes had identifying lettering on their breast pockets, such as SOI for Mr Range, 01 for Brazen, WM for the Warnsman, OU for paramedics and RUPV for Plantagenet. A series of green phosphor lamps were made for the serial, using battery-powered neon tubes covered with a green gel. Because of this, green lighting was used heavily in some parts of the serial to indicate their use. The lighting for the serial caused tensions in the studio as Eric Saward recalled in *Doctor Who Magazine*: "We had in an award-winning lighting designer and John Nathan-Turner objected to the extra minutes being used to set it all up." This dispute caused camera rehearsals to start an hour late on the first day.

The first day in studio (attended by latter-day *Doctor Who Magazine* designer Paul Vyse, then of the fanzine *Views, News*

Right:

The Doctor, Tegan, Turlough and Range need a plan!



and Reviews) began with the recording of all the scenes at the excavation area under the colony ship for Parts One to Three, followed by cutaway shots looking down from the research room into the pit for Parts Three and Four (such as Norna and Turlough descending the ladder). All the scenes with John Beardmore as Captain Revere were recorded this day, starting with his disappearance. This sequence had two recording breaks in it: one after the initial tunnel collapse and another after the secondary rock fall, during which Beardmore left the set. The rockfalls caused quite a few delays in studio when the trapdoor mechanism fitted above the camera lens (and filled with debris) did not work properly at first, and had to be operated by hand.

Cave interiors

Recording continued with scenes of the Doctor's party in the raw tunnels from Part Four, and culminated with all the scenes set in the central cave inhabited by the Tractators in Parts Three and Four. This set, as with the other cave interiors, had walls made from buckled plastic which were set at different angles and lit from behind. The scenes recorded that evening included the cliffhanger to Part Three in which Beardmore appeared as what was left of Revere in the mining machine, along with three other extras who ultimately did not feature in the final programme – shots of the machine, which had been constructed by a company called Any Effects, were kept to a minimum when it was decided that the concept of a machine powered by near-dead humans was still too disturbing. Also Ron Jones was quite disappointed with the prop and was keen to use it as little as possible. Inside the machine, operators also moved



the four manipulator arms which held the driver inside the contraption and grabbed Brazen during Part Four. A spark generator was lined up to discharge power at the Gravis as the creature was repelled. In some of these scenes, Davison was given a rare chance to don his half-moon spectacles which he had worn briefly in some of his earlier serials.

The second day in studio started with all the scenes in Part Four of the TARDIS embedded in the rock tunnels, although shots showing the Gravis' point of view through the door into the TARDIS control room were recorded during the later studio session. The final shots using these sets were to show the TARDIS wall panels rejoining and being tugged away by the gravitational force. During the editing of these scenes, slow motion

Above: Captain Revere in the clutches of the excavation machine.

Connections: Trion

▶ Although not named in *Frontios*, Turlough talks in detail about the history of his home planet, manifesting through the race memory of a Tractator infestation there. The planet would eventually be given a name – Trion – along with Turlough's origins, in *Planet of Fire* [1984 – see Volume 39].



FRONTIOS



'THE IDEA OF TRACTATORS BEING ABLE TO CURL UP WAS ATTEMPTED, BUT WHEN THE ACTOR INSIDE WAS UNABLE TO GET UP FURTHER SUCH SHOTS WERE ABANDONED.'

was used over shots of stone walls rocking and falling away, along with cross fades to shots of the TARDIS wall without the rocks, making them vanish into thin air.

Next came the recording of the scenes in the large cave for Parts Two and Three where first Turlough and Norna, and later the Doctor and Tegan encounter the Tractators – including the cliffhanger to Part Two. These were to be followed by the sequences in the tunnel system for Part Three, the raw tunnel (for the attack on the orderly in Part Four) and the smaller cave for scenes in Part Four where the Doctor discusses matters with the Gravis, as Tegan is held against the wall. The next scenes to be recorded were those outside the smaller cave, with Brazen and Turlough watching Tegan and nearly being captured in Part Four. Further scenes for Parts Two, Three and Four in the tunnel complex – including the junction set – were then scheduled for the rest of the evening. Unfortunately, due to pressures of time, several of these scenes were not recorded, and had to be held over until the second studio session. The final shot of the day was to have been an effects shot in the medical shelter for Part Two, a roll-back-and-mix effect giving the impression of Plantagenet vanishing into the ground, with Rawle leaving the set during a recording break. This was also abandoned due to lack of time.

Delays

Friday 26 August comprised all the scenes in the medical shelter for the first three episodes. Taping that evening then continued with more scenes set in the tunnel system for Part Four, a scene in the raw tunnel for Part Four showing the Tractators dispersing, and then various scenes in the tunnels for Part Three. Again, due to delays and problems

in studio, most of the scenes planned for the end of the evening in the tunnel system for Part Three had to remain unmade by the end of the day – Jones had to slot these into his schedule for the second studio session. Despite the postponement of these scenes, the studio session still over-ran by 15 minutes to allow the completion of all the scenes on the medical shelter set. Delays were caused by visual effects problems, a camera fault and the Tractators not being ready. Two visitors of note in studio during the day were Sarah Sutton, who had played Nyssa in the series and left at the end of 1982, and future author Jenny T Colgan, then 11 years old and the winner of a *Doctor Who* competition to visit the studios run by Target Books.

Connections: Dynastic name

► The House of Plantagenet would appear to have given name to Plantagenet, Frontios' young and reluctant leader. This dynasty ruled England from 1154 to 1485.



Below:
Norna and
Turlough
join forces.





Above: Norna attempts to generate some power with the acid jar.

Connections: Orderly manner

► The two orderlies on the hull of the colony ship were named Kernigan [sic] and Ritchie in the script, after Brian Kernighan and Dennis Ritchie, the authors of the first book on the computer programming language C.



Rehearsals resumed at Acton on Saturday 27 August. On Sunday 4 September, Mark Strickson and John Nathan-Turner were two of the guests at the *Doctor Who* Appreciation Society Birthday Event at the Grand Hotel in Birmingham. Also on Sunday 4, Colin Baker performed a live interview on Tony Blackburn's *Sunday Show* on BBC Radio 1, hinting that the Doctor's former robotic dog K9 might be returning to *Doctor Who*.

After a further nine days rehearsal, recording on *Frontios* concluded over Wednesday 7 to Friday 9 September, again in TC6. By this time, William Lucas had

caught the 'flu, but struggled on. The cast were now joined by Alison Skilbeck as the Deputy (a role which was originally written for a man), Raymond Murtagh and Richard Ashley. Because of the remounts required, one Tractator – played by Stephen Speed – was also needed in this session alongside John Gillett as the Gravis.

All the scenes on the street outside the colony ship, on the hull of the ship, at the ship's entrance and outside the doors of the medical centre were recorded in order on Wednesday 7 September. The first camera shot was a matte shot of the street with colonist extras running for shelter in Part One. For the bombardment of the planet and its effect on the street during Part One, a visual effects device resembling a small mortar was used to blast lightweight Jabolite (a type of Polystyrene)

debris across the set. Additional smoke was wafted across the set towards the end of Part One, with a red tint added to the camera during the bombardment. At one point during recording, Jeff Rawle put his foot through some stairs. Rawle assumed that the scene would be re-recorded, but was amazed to be told that the take was good and to move on to the next scene. The regular cast expected an explosion as they emerged from the TARDIS, but this did not take place on recording. To allow Plantagenet to be 'sucked into the earth', several air-beds were inflated beneath a hole cut in the stage floor. The area was then covered with cork chippings. As Rawle lay in place, the beds were deflated. Visual effects designer David Havard was unhappy with this sequence. Stuntman Jim Dowdall was hired to play the Warnsman in Part One so that the character could fall convincingly after being hit by the acid jar (wielded by fellow stunt expert Nick Wilkinson), and another stuntman, Steve Emmerson, was given the action scenes in Parts Three and Four as a Retrograde.

Cliffhanger

For the cliffhanger to Part One, an alternative to the final shot of the Doctor was recorded for the reprise of Part Two. As Turlough grabbed the hat stand from the rubble where the TARDIS had stood at the start of Part Two, there was a small timed explosion. The shots where characters were dragged down into the ground had the actors lying on the surface of a hollow in the set packed with cork chippings. The actor sank deeper into this, after which a video wipe to a shot of the empty set with an impression of the character's body left behind would be used.

Recording on Thursday 8 September was attended by a representative of the

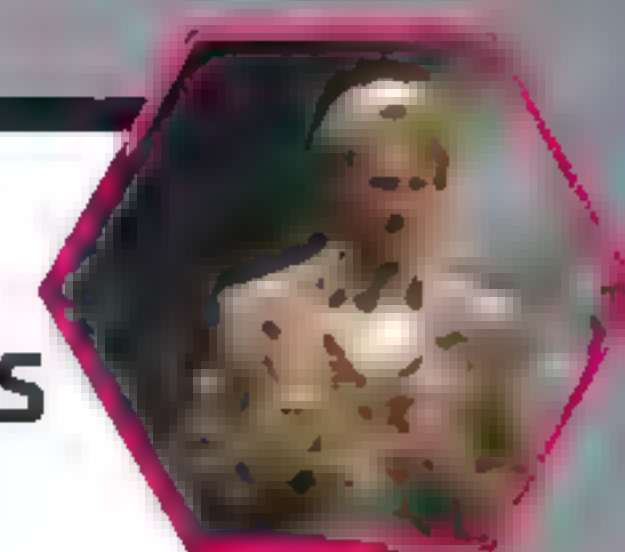
fanzine *The Black & White Guardian* and began with the penultimate scene of the serial, which had been left over from the previous day. This required several takes because Janet Fielding fluffed her lines when saying "rocks and boulders" – causing the whole cast to fall about laughing. Again, a rollback-and-mix effect was used for the return of the TARDIS in Part Four, although its departure had taken place off-screen as a sound effect.

The rest of the afternoon concentrated on the scenes in the research room. The shot of the spilt acid eating its way through the metal floor panel in Part One was done as a separate cutaway shot. This was achieved by applying a solvent to

Connections: Forming patterns

► Widmanstätten

patterns are named after their discoverer, the Austrian scientist Count Alois von Beckh Widmanstätten (1753-1849). Widmanstätten patterns are present in rock, not liquid solutions, so it's unclear why the Doctor examines test tubes – probably a good job he's interrupted before he can explain.



Below:

The Doctor and Tegan face the Gravis.



Connections: Anyone for cricket?

> The Doctor's shout of "Howzat!" marked a rare use of cricketing terminology, despite his fondness for the sport and its apparel. The term is a shortened form of "how's that?", a plea from a bowler to the umpire to declare a batsman out.



a section of floor made out of thin plastic on a table-top. During one take the harmless green liquid in the prop spilled on Janet Fielding's legs causing a recording break while she was cleaned up. Part of the research room set was raised up from the studio floor, so that when the floor plate was removed (using a block and tackle) characters could appear to descend into the excavated tunnels below. This also allowed camera

shots looking upwards from the pit showing various characters looking down into the tunnels with the research room behind them. The standard technique of rocking the camera was used to simulate the earth tremors in Part Four. Emmerson again played the stunt retrograde who attacked Norna in the research room at the start of the final episode.

Following the research room scenes, the street set was struck out and in the

evening the missing sequences in the tunnel system were remounted. These comprised sequences for Parts Four, Three and Two, including the scene of the Doctor and Tegan being dragged towards the Tractators in Part Three. For this, Davison and Fielding were seated on a small trolley that was hidden out of view and pulled along the floor on cushions by stagehands. Fitted in at the start of the evening was the shot of Plantagenet being dragged down under the surface which had been abandoned in the first studio session. This had originally been intended to be recorded on the medical shelter set but was now recorded on the high street set with Plantagenet's bed placed in shot.

Character development

The remounted cave scenes were followed by the scenes set out on the hull in Part One. This was a large multi-level set used for the sequences of Norna, Turlough and Tegan lowering the cell to the ground, and of Cockerill arriving to give his contraband food supplies to two other orderlies, Kernigan and Ritchie. The penultimate studio day ended with the scenes set in the TARDIS console room in Part Four, while the vessel was still embedded in the raw sections of tunnel. Cutaway shots were taped at the end of the scenes for close-ups of the Gravis operating the console, and exerting its gravitational force for scenes to be recorded later. An over-run of fifteen minutes was authorised to complete scenes on a set not required the following day.

Following a delay to morning rehearsals because of the over-night studio reset, the final day of recording started with all the scenes in the colony ship corridors, which were constructed so that they could be placed in a matte shot later if required.

Below:
The Doctor dons his half-moon specs!





Left:
The cast
admire a
Tractator
costume.

These sequences also included material set outside the state room and the research room. The scenes for Parts One and Three in the state room were recorded next (the set included a huge portrait of Beardmore as Captain Revere), followed by all the material set in the complete TARDIS control room as seen in Part One and at the end of Part Four. The screens on the TARDIS console were used to relay information from a microcomputer source, thus giving the warning 'Boundary Error - Time Parameters Exceeded' in the first scene, followed by information about the Earth colonists fleeing to Frontios. A shot of the empty scanner screen was also recorded for Colour Separation Overlay (CSO) effects shots to be placed in it on the post-production gallery-only day. The method of shaking the camera was used again in Part One to show the effect on the TARDIS console room of the ship being

caught in the bombardment. The final scene of the TARDIS being dragged to the centre of the universe was largely written by Saward to bridge into the next serial, his own *Resurrection of the Daleks* [1984 - see Volume 39].

The final effects shots, some of which were needed for the gallery-only day, included shots of the planet and of the crashed spaceship and surrounding settlement, plus a close-up of the rock fall at the start of Part One. Recording in studio over-ran by 17 minutes to complete the serial.

Although the cast - particularly Peter Davison and Mark Strickson - enjoyed the serial because it gave them a chance for some good character development, Christopher Bidmead was reportedly not so happy, feeling that the Tractators had ended up looking very cheap and had not moved terribly well. ■

PRODUCTION

Wed 24 Aug 83 Television Centre: Studio 6 (Excavation Area; Hatch from Research Room; Raw Tunnels; Central Cave)

Thu 25 Aug 83 Television Centre: Studio 6 (Raw Tunnel; TARDIS; Large

Cave; Tunnel System; Smaller Cave; Outside Small Cave)

Fri 26 Aug 83 Television Centre: Studio 6 (Medical Shelter; Tunnel System; Raw Tunnel)

Wed 7 Sep 83 Television Centre: Studio 6 (High Street; Colony Ship Hull; Colony

Ship Entrance; Outside Medical Centre)

Thu 8 Sep 83 Television Centre: Studio 6 (Research Room; Tunnel System; Out on the Hull; TARDIS; Raw Tunnel)

Fri 9 Sep 83 Television Centre: Studio 6 (Colony Ship Corridors; State Room; TARDIS; effects shots)

Post-production

A gallery-only day on Wednesday 14 September concluded work on *Frontios* by adding a lot of the video effects in the serial. The planet itself was CSOed into the TARDIS scanner screen (and showed a pink world although the script described it as green), with the meteorites seen from inside the TARDIS being a red video effect. A purple glow was added to the scenes where the Tractators exerted their gravity powers, with the aura appearing around the victim or object (apart from the people being dragged through the ground). Tegan's hurling of a phosphor lamp at the start of Part Three resulted in

Below:
The Doctor has
a friendly chat
with the Gravis.



an appropriately tinted green explosion, as with the lamp thrown by the Doctor later in the same episode. Slow motion and electronic zooms were used on some shots, such as the first close-up of a Tractator at the end of Part Two and the Gravis' sight of the TARDIS console in Part Four.

Brief scenes

Some of the scenes set in the colony ship corridors for Parts One to Three used another matte shot to show the massive hull space above the walkways, such as when Tegan and Turlough enter with Norna for the first time, as the Doctor talks to Range about the day of catastrophe when the ship crashed, and for Brazen and his orderlies outside the state room. Other matte shots included the establishing shot of the Tractator's main cave in Part Three where the huge tubular structure above the room was seen in its entirety.

Part One over-ran by around four minutes and a variety of scenes had to be cut – most of which concerned the character of Cockerill. The first example of this was Brazen passing the disrespectful Cockerill outside the state room on his way to see Plantagenet. A sequence with Turlough and Tegan entering the TARDIS to get the lighting equipment was dropped, during which the colonists curiously crowded around the police box (making sense of Turlough's later comment that they seemed to have lost their news value). Turlough also remarks upon the time laws to Tegan, and the scene ends with Brazen – at the soup kitchen – being shown the TARDIS by an orderly.

**Left:**

Tegan takes a turn at the acid jar while Turlough has a rest.

After Norna, Turlough and Tegan enter the colony ship, they would have hidden in the state room to avoid the guards, and found Cockerill in there, eating stolen food rations. He does not give their presence away, no longer having any regard for the authority of Brazen and Plantagenet, and allows them to hurry away after the guards have passed. Intercut with this was an extended scene between the Doctor and Range in which the hydrazine generator is discussed. Later in the episode, Brazen is outside the sealed research room when Cockerill saunters past insolently, saying that he is on his way to help Kernigan and Ritchie search for the intruders – this scene being prior to his meeting with them on the upper hull of the ship. Cockerill also clearly sees Turlough as the acid jar is lowered from the hull, but again ignores him rather than alerting his colleagues. Other changes from the first edit to the transmitted version were minor – such as the removal of a model shot of the colony ship, the shortening of the opening shot of Revere

mining, and the trimming of a scene between the Doctor and Range.

Part Two was substantially as broadcast, apart from losing a shot of the bubbling acid jar. The episode also contained a continuity error: when Tegan jams the medical unit door with a bar, the bar shifts positions for the later scenes where Brazen and his men break out. The editing of Part Three was not in line with Bidmead's script directions. As the Doctor talks to Tegan about the Tractators and their tunnels, his voice was to have been echoed over a series of snapshots of the tunnels, ending as it floated into the large cave where the Tractators were – hence the Gravis' knowledge of the Doctor's intelligence.

Part Four also over-ran badly and had various scenes trimmed. The end of the first scene was cut, losing the Gravis telling the Doctor that he knows the Time Lords of Gallifrey had sent him, since they knew the Tractators to be the outcasts of the universe. The next scene between the Doctor and the Gravis also lost the last few lines in which the Doctor



Above: Two Tractators discuss the gravity of the situation.

flatters the Gravis by complimenting its judgment.

The following scene, again in the smaller cave, originally began with the Doctor talking in quiet asides to Tegan while studying the map of the tunnel system carved into the wall. The Doctor explains that he aims to play on the Gravis' greed and susceptibility to flattery. Some brief scenes were lost after the Doctor and the Gravis return to the central cave, leaving Tegan held by a Tractator guard in the smaller cave. As the Doctor waits to see the new driver fitted to the excavating machine, he suddenly realises that he has left his glasses with his 'android' (which was how he had described Tegan). He returns to the smaller cave to explain to Tegan that if the Tractators suspect she is human, they will 'dismantle' her and use her in the mining machine. The Doctor then outlines his plan to her. Because of this, the scene in which the Doctor returns with his spectacles to the central cave (explaining that his

half-lenses are poly-directrix lenses with circular polarizing filters to reduce spectral reflection by 75 per cent – all Gallifreyan technology) was cut. A later scene of the Doctor's party escaping from the Gravis down the tunnels was also dropped, along with brief shots of the tremors hitting the street and the Tractators dispersing down the tunnels as the Gravis collapses. The second edits were transmitted of Parts One, Two and Four with the third edit of Part Three and most of the deleted scenes were later included on the DVD release.

Pan pipes

During studio recording for the next story in September/October, *Resurrection of the Daleks*, Janet Fielding performed a new line of dialogue for the end of Part Three; her new line about the mining machine, "It's a corpse," replaced the original dialogue, "They're corpses," when all shots of the other humans in the machine besides Revere were removed.

Sound effects for the serial were assembled by Dick Mills of the BBC Radiophonic Workshop during October 1983. *Frontios* was the final *Doctor Who* serial to be scored by Paddy Kingsland, who had left the Workshop two years earlier and was now a freelance composer and performer. Kingsland decided to make the underground chambers seem larger than they were on screen by giving them an echoing church-like sound, using pan pipes, percussion and bass drum in his 42-minute-long electronic score. Following *Frontios*, Kingsland composed theme tunes and incidental music for programmes such as the sitcom *Slinger's Day*, various schools programmes and the Michael Palin series *Around the World in Eighty Days* and *Pole to Pole*. 

Broadcast

► The serial was first broadcast (with subtitles on Ceefax page 170) on Thursday and Friday evenings from 26 January to 3 February in the standard 6.40pm slot on BBC1. Although Part One got the largest audience of the season, the ratings dropped sharply with Part Two – a usual occurrence with the Friday episodes. The ratings

the following week were lower, with Part Four's audience the smallest of the season. Principal ITV competition on Thursdays came from news programmes followed by *Emmerdale Farm*, and on Fridays *Doctor Who* overlapped local news programmes and *The A-Team* in most ITV regions.



Left:
Brazen
attempts to
maintain law
and order
on Frontios.

FRONTIOS

Right:

The Doctor forecasts showers... of meteorites.



- Letters appeared in *Radio Times* regarding *Frontios* in March 1984. Mark Benoy praised it as a classic, commenting on the skilful direction, but criticising the obvious use of *Blake's 7* helmets. However, Caroline Nicholas complained about the final two instalments, saying that the scenes of the colonists ignoring Cockerill's pleas for help as he is sucked into the ground and of the 'dead' Captain Revere driving the mining machine were not suitable viewing for children.
- On Monday 5 March 1984, Eric Saward wrote to Christopher Bidmead to suggest that he might develop a new

story featuring the Tractators and the Master. The untitled scene breakdown was commissioned by John Nathan-Turner as two 45-minute episodes on Tuesday 19 June 1984 with a target delivery of Monday 9 July, and was then commissioned by the producer under the working title *In the Hollows of Time* on Wednesday 21 November with a target delivery of Friday 15 March 1985... but before then the show was placed on hiatus in February. The story continued to be developed as four 25-minute episodes through to May 1985 when the proposed 1986 series was curtailed to 14 rather than 26 episodes.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Thursday 26 January 1984	6.40pm - 7.05pm	BBC1	24'39"	8.0M (58th)	66
Part Two	Friday 27 January 1984	6.40pm - 7.05pm	BBC1	24'35"	5.8M (115th)	69
Part Three	Thursday 2 February 1984	6.40pm - 7.05pm	BBC1	24'30"	7.8M (59th)	65
Part Four	Friday 3 February 1984	6.40pm - 7.05pm	BBC1	24'26"	5.6M (112th)	65

Merchandise

The serial was rapidly novelised by Christopher H. Bidmead, who restored nearly all the missing material. *Doctor Who – Frontios* was published in hardback by WH Allen in September 1984 with a cover of the Gravis and the planet by Andrew Skilleter. The last scene leading into *Resurrection of the*



Daleks was omitted from the adaptation, which was published in paperback by Target Books in January 1985 as book No. 91. Later that year, the paperback also formed part of the boxed set *The Seventh Doctor Who Gift Set*, issued by Target.

In March 2010, the Royal National Institute for the Blind released *Frontios* as a DAISY digital talking book, read by Beth Chalmers. *Frontios* was later issued in April 2015 on a four-disc audiobook, read by Christopher H Bidmead. Music from *Frontios* featured on Silva Screen's *Doctor Who: The 50th Anniversary Collection* 11 CD set in September/November 2014.

Fine Art Castings issued a Tractator in its 80mm range of figures in May 1986. On Saturday 11 May 1991, a Tractator costume and various colonist outfits, including those for Brazen, Range, Norna and Plantagenet, were auctioned off by Bonhams in London.

The short story *Life After Queth* by Matt Kimpton, featuring in the anthology *Short*

Trips: Farewells [Big Finish 2006], was set during the Doctor and Tegan's TARDIS trip to settle the Gravis on a new planet.

A double tape BBC video of *Frontios*, along with *The Awakening* [1984 – see page 56] was released in 1997. Then in May 2011, 2|Entertain released *Frontios* on DVD. This single disc presented all four episodes as well as the following special features:


- ▶ **Commentary** – with actors Peter Davison, Jeff Rawle and John Gillett, script editor Eric Saward and special sounds designer Dick Mills
- ▶ **Driven to Distractation: The Making of Frontios** – cast and crew look back at the making of *Frontios*. With actors Peter Davison, Mark Strickson, Jeff Rawle and John Gillett, script editors Christopher H Bidmead and Eric Saward, and designer David Buckingham. Narrated by Paul Jones
- ▶ **Deleted and Extended Scenes** – a chance to see scenes that were cut during editing, many of which are presented before post-production effects had been added
- ▶ **Photo Gallery** – production, design and publicity photos from the story
- ▶ **Radio Times Listings** – in Adobe PDF format
- ▶ **Isolated Music** – option to watch the episodes with the isolated music score
- ▶ **Subtitle Production Notes**

The Tractators made a return appearance in the audio drama *The Hollows of Time*, featuring the Sixth Doctor and written by Christopher H Bidmead, based on his own abandoned TV story, *In the Hollows of Time*, but without the Master. The story was released in 2010 by Big Finish Productions as part of its *Lost Stories* range. ■

Left: Andrew Skilleter's cover for the novelisation of *Frontios*.

Below: The cover, by Lee Binding, of the DVD release.





'ERIC SAWARD SUGGESTED TO BIDMEAD THAT HE MIGHT DEVELOP A NEW STORY FEATURING THE TRACTATORS AND THE MASTER.'

Cast and credits

CAST

Peter Davison The Doctor
with
Janet Fielding Tegan
Mark Strickson Turlough
Peter Gilmore Brazen
William Lucas Range
Maurice O'Connell Cockerill
Lesley Dunlop Norna
Jeff Rawle Plantagenet
Richard Ashley Orderly [1]¹
John Gillett Gravis [2-4]
George Campbell, Michael Malcolm, Stephen Speed, William Bowen, Hedi Khursandi Tractators [2-4]¹
Raymond Murtagh Retrograde [3-4]
Alison Skilbeck Deputy [3]

¹ Not credited in *Radio Times*

UNCREDITED

John Beardmore Captain Revere
John Greening, Keith Norrish, Daniel D'Arcy, Barry McKenna, Miles Ross, Chris Holmes, Ian Marshall, John Hamilton Russell Orderlies
Monica Ramone, Penny Rigden, Judith Jeffrey, Caroline Haigh, Robert Peters, Fernando Monast, Robert Goodman, Laurie Goode, Peter Gates Fleming, Terry Bradford Colonists
Sue Somerset, Rita Daniels, Barbie Denham, Jay McGrath, Joe Phillips, Michael Jeffries Patients
Kevin Goss, Dominic Reyntiens, Linda Kent Paramedics
Judy Collins Warnsman
Jim Dowdall Fighting Retrograde
Steve Emmerson Retrogrades
Anthony Freeman, Terence Brook, James Lyon, Peter Creasy, Mike Mulloy Retrogrades
Salo Gardner, Llewellyn Williams, Paul Andrew Men in Excavator²

² Did not feature in finished programme

CREDITS

Written by Christopher H Bidmead
Incidental Music: Paddy Kingsland
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Manager: Alex Gohar
Production Associate: June Collins
Production Assistant: Valerie Letley
Assistant Floor Manager: Joanna Guritz
[uncredited: Ed Stevenson]
Visual Effects Designer: Dave Havard
Video Effects: Dave Chapman
Technical Manager: Alan Arbuthnot
Camera Supervisor: Alec Wheal
Vision Mixer: Paul Wheeler
Videotape Editor: Hugh Parson
Lighting: John Summers
Sound: Martin Ridout
Costume Designer: Anushia Nieradzik
Make-up Designer: Jill Hagger
Script Editor: Eric Saward
Title Sequence: Sid Sutton
Designer: David Buckingham
Producer: John Nathan-Turner
Director: Ron Jones
BBC © 1983

Below:

All eyes are on the Doctor to save the day.



Profile

PETER GILMORE

Brazen

Gilmore's seafaring hero James Onedin was one of the faces of 1970s television drama, yet the actor began his career as a variety performer and singer.

Born 25 August 1931 in Leipzig Germany, the son of a commercial traveller, John Peter Gilmore came to the UK aged six to be raised by relatives in Nunthorpe on the North Yorkshire/Middlesbrough border. He acted in productions while at the Friends' School, Great Ayton, North Yorkshire, leaving at 14 for London, where he worked in a factory. While doing National Service in 1950 he discovered a singing talent and in 1952

Below:
Gilmore as
seafaring hero,
James Onedin.



enrolled at PARADA, RADA's Preparatory Academy, but was expelled after two terms.

Despite this setback he pursued a career as a stage vocalist with the George Mitchell Singers. In 1953, comedy play *All on a Summer's Day*, shown on BBC TV in June, brought his television début.

Appearances on the West End stage in the 1950s and early 60s included *You'll Be Lucky* (1953) at the Adelphi, and *Lady at the Wheel* and *Valmouth* (both Lyric Hammersmith, 1958).

In 1958 Gilmore guested on Rediffusion's pop variety show *Cool for Cats* where he met Una Stubbs, one of the Dougie Squires' Dancers. They married the same year and adopted a son, Jason, but divorced in 1969.

Movie roles included B-movie thrillers *Bomb on the High Street* (1961) and *Master Spy* (1963), and musical comedies *Every Day's a Holiday* (1964), alongside Freddie and the Dreamers, and *I've Gotta Horse* (1965) starring Billy Fury.

He made appearances in 10 of the hugely popular *Carry On* comedy films, his first being *Carry On Cabby* (1963).

Early straight parts on TV included *Ivanhoe* (1958), *ITV Play of the Week: The Two Bouquets* (1960), *If the Crown Fits* (1961) and *Emergency – Ward 10* (1961).

TV also brought variety/comedy appearances: he was a regular player alongside wife Una in Ron Moody vehicle *Moody in...* (1961) and there were guest slots in *The Dick Emery Show* (1965) and *Play of the Month* musical *Make Me an Offer* (1966).

A stage appearance in *The Beggar's Opera* at the Apollo, Shaftesbury Avenue, in 1968/9 proved significant when he met co-star Jan Waters. They were married in 1970, though divorced in 1976.

Gilmore's career-defining role loomed when he made a *Drama Playhouse* pilot shown December 1970. *The Onedin Line* followed the fortunes of a Liverpool-based

shipping company in the late nineteenth century. By October 1971 *The Onedin Line* was a full series. Gilmore was James Onedin, standing granite-faced and lantern-jawed with huge mutton-chop sideburns at the wheel of schooner *The Charlotte Rhodes*. When moved from Friday nights to Sundays for its second series, ratings jumped to 12 million. 91 episodes aired between 1971-80 and the series travelled further than the titular shipping line, being sold to 70 countries from Australia to Yugoslavia.

In this decade, Gilmore mostly appeared singing in variety shows including *Keith Michell at Her Majesty's* (1972), *Cilla* (1974), Olivia Newton-John's special *Moods of Love* (1974), and *In Company* (1976) with Cleo Laine and Johnny Dankworth. His singing career spawned two albums aimed at the Dutch market (where *The Onedin Line* was huge); *James Onedin – Songs of the Sea* (1974) and *Peter Gilmore Sings Gently* (1977).

He also took the lead role of DI Patrick Petrella in a BBC Radio 4 series first broadcast in 1976 and based on a series of crime novels.

Onedin's huge success brought the downside of typecasting and Gilmore's only film role of note in this period was seafaring fantasy *Warlords of Atlantis* (1978).

His guest role as Brazen in *Frontios* (1984) was very much in the bluff style of James Onedin and typical of producer John Nathan-Turner's casting of thespians from 1970s period melodramas.

Typecasting subsided enough for Gilmore to take the regular role of circus/safari park owner Ben Bishop in the second series of vet drama *One By One* in 1985. *The Onedin Line* remained inescapable however and repeats featured in the BBC's first daytime TV schedules from 1986. Gilmore later appeared in daily daytime monologue readings series *Five to Eleven* (1989).



Gilmore married his former *Onedin Line* co-star Anne Stallybrass in 1987, whom he had lived with since 1977.

The latter phase of Gilmore's career included a part in film revival *Carry On Columbus* (1992) and TV guest spots in *Haggard* (1990), *Casualty* (1992), *Heartbeat* (1993) and *Ruth Rendell Mysteries* (1994) before he retired in 1996. Gilmore died after a long illness, at the Trinity Hospice, London, on 3 February 2013. ■

Above:
Gilmore as
Brazen in
Frontios.

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DOCTOR WHO

THE COMPLETE HISTORY

STORIES 130-132

WARRIORS OF THE DEEP

The Doctor, Tegan and Turlough land on Sea Base 4, an underwater military installation. The base is attacked by the Silurians and the Sea Devils, who intend to provoke a devastating nuclear conflict that will wipe out humanity.

THE AWAKENING

It's 1984 in the village of Little Hodcombe. A group of villagers are re-enacting scenes from the English Civil War. But their war games have gone too far, manipulated by the evil influence of the alien Malus.

FRONTIOS

The TARDIS is drawn down to Frontios: the planet which buries its own dead. There, the last members of the human race are fighting for survival but, beneath the surface, something sinister lurks.

